COURSES OF STUDY
ALBERTA

SIGHT SINGING
IN
PUBLIC SCHOOLS

A Manual for Teachers

PART ONE

J. N. EAGLESON

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SIGHT SINGING
IN
PUBLIC SCHOOLS

A Manual for Teachers

PART ONE

(based on "777 Graded Exercises in Sight Singing for Schools")

By J. N. EAGLESON, Mus. Bac.
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with a Foreword by

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SIGHT SINGING IN PUBLIC SCHOOLS

Part I

ERRATA

Please make the following corrections:

Contents: Chapter Six—include "Introducing Te and its notation."
Preface: Paragraph 3, line 3—Appreciation.
Page 6: Line 25—like.
Page 8: First word—It.
Page 9: Line 11—tone, not tones.
Page 16: Line 22—Dalcroze, not Dalcrose.
Page 20: 3rd paragraph, last line—weaker, not weak.
Page 24: Line 4—rigidly.
Page 49: for the heading, read Division I, Grade III—not Division II.
Page 49: Line 9—Page 46, not 36. Likewise, the last line.
Page 57: Under THEORY, 2nd paragraph, 3rd sentence, read as follows: "Draw another Whole Note, make a line across the centre and, in each half, write a Half Note."
Page 59: Line 12—Latin.
Page 74: Line 15—attempting.
Page 78: Under section 5—page 71, not 48.
Page 83: Last paragraph—page 63, not 62.
Page 85: First line—page 64, not 65.
Page 89: Line 2—constituting.
Line 9—several.
Page 109: First line—page 75, not 64.
Page 111: Under section (b)—read, pages 85 and 86, section 7 instead of 83 and 84, section 6.
Page 112: Under **"Theory an Individual Responsibility"**—The reference in the second sentence is to rudimentary theory (the elements of notation) within the scope of music courses in Elementary public schools and not to musical theory in the broader acceptance of the term, including the study of Harmony, Counterpoint, etc.
Page 123: Read, "for all ordinary conditions," not "for all conditions."
Page 125: Omit "4" from the fourth line of illustration.
Page 135: Illustration "E"—a bar line is omitted before the last note.
Page 140: In Diagram 1, consider heavier lines opposite Fa and So.
Page 142: Line 5—page 114, not 113.

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FOREWORD

The great pedagogic abilities and wide experience of the author impress themselves on every page of this book, building, as do all wise teachers, on the principle of learning the thing before the symbol. He approaches each phase of musical notation through fundamentals. A resourceful teacher developing some of the vivid illustrations suggested should have no difficulty in making various branches of the study comprehensible to a class of children. In particular, the general analysis of musical construction, balance of phrases, etc, presented in the form of musical questions and answers, pave the way admirably for musical appreciation in later years. Again, the association of the rhythm of music with that of words is bound to clarify the subject.

I have no doubt that Mr. Eagleson's book will soon be in wide use among teachers.

(Sgd.) ERNEST MacMILLAN,
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PREFACE

* * * *

IN the preparation of this technical manual it has been the author's purpose to present a complete disquisition on the subject of Sight Singing in Public Schools, as related to its organization and application in Elementary schools and to discuss direct methods of teaching procedure in impressing each successive step in the course. The average teacher working under average conditions can develop very considerable skill in Sight Singing, both for herself and for the guidance of her class, if there is available a published organization of material and method. It is hoped that this book, along with the practical exercises upon which it is based, **"777 Graded Exercises in Sight Singing for Schools"** will fulfil the requirement. This work is offered after many years of experience with the problems of school music and after much time and attention put upon the composition of the exercises and their arrangement in support of a logical unfolding of all phases connected with the skill.

Sight Singing must necessarily be associated with and buttressed by the training of the EAR and the orderly accumulation of THEORETICAL knowledge. Full attention is given these latter departments within the practical scope of an Elementary school organization.

The practicable avenues of approach to music in public schools in so far as compulsory courses are concerned are, in the main, Choral Singing, Sight Singing, Ear Training and general Music Appreciation. These topics do not signify water tight compartments of musical training. They are definitely interactive, each contributing to and drawing some share from the other three. But the degree of interaction is not equal in every direction. For example, Music Appreciation courses would not improve Choral Singing so much as Choral Singing courses would improve Music Appreciation. The same is true as between courses in Music Appreciation and Sight Singing. In Ear Training this law of sharing operates more equally.

Music appreciation and Choral Singing may be said to be the most subjective of the four main phases of School Music courses and, in the final analysis, are the most important to the ultimate purpose to be attained. The first, however, as an organized study unit (by itself) has the character of a passive investigation. Choral Singing yields the greatest immediate benefits in that it calls from the children an activity in a rhythmically co-ordinated physical and emotional expression.

Progress in any form of ensemble performance, be it Chorus, Orchestra or Band, cannot reach satisfactory levels except by diligent practice. It should be observed that the value of practice does not lie

altogether in its improving effect upon the piece of work in hand but as much in the contribution it makes toward building up a performing technique through which new and more difficult tasks ahead are more accurately accomplishable and with less resistance.

Two specific types of technique are involved in Choral Singing, viz., the Vocal and Reading technique. The Vocal is concerned with tone production, breathing, resonance, equalization, flexibility, etc., (to say nothing of the ensemble techniques). The Reading technique is concerned with the accurate and flowing interpretation of a complicated system of musical symbolization. The former (vocal) can possibly accrue as a concomitant of the act of singing, needing little separate attention in a choral class. The latter, however, is an exact technique with a wide variety of problems; it submits to an organized treatment in a definitely progressive programme. It is a skill that could only slowly (and never with certainty and confidence) be "picked up" by mere association with the notational scheme. Those who have declared that they have learned to read by this observational contact are mostly adult members of choral organizations directed by professional musicians and within safe reach of a very accommodating keyboard instrument. Contrast this situation with that of the average teacher in an average school. He or she has little or no musical background or training of the kind that equips for playing exacting accompaniments or transferring vocal scores to the keyboard. Even should this background be the fortunate possession, a familiar obstacle to its use is seen in cities where many a good sized school is supplied with but one piano,—too often inaccessible. A teacher in this situation might, with success, teach unison songs by rote, but, in the case of part-songs, a rote system soon meets its limitations. A good sight-singing system begun and consistently pursued in any school will pay large dividends on the time invested, in the growing expedition with which the children will learn new music. Particularly are its benefits felt when it comes to the reading of part-songs.

J. N. EAGLESON.

CHAPTER I

Division I—Grade I

SENSING OF FUNDAMENTAL ELEMENTS

Sight singing is the art of correctly interpreting, through the natural medium of the voice and at the first effort, the standard written symbolization of music. It not only implies technical correctness of pitch and time relations but a transmission of the musical thought as made intelligible through the **phrase** and, lastly, the imparting of appropriate emotional significance, or, to use a commoner phrase, "giving it expression". This latter quality corresponds, in the visual arts, to color, shading, proportion; the finer artistic values are not fully realized in the earlier efforts in sight singing.

But music being primarily an **Impression** and not an **Expression** all the above quoted elements must be laid in the child's consciousness for some considerable time prior to the first lessons in interpreting notation. Severally these elements may be treated of early in the child's schooling, as follows:

GRADE I

1. **Pitch Relations**—High sounds; low sounds; repeated sounds; rising sounds; lowering sounds.
2. **Time Relations**—Long sounds; short sounds.
3. **Phrase Relations**—How music talks to us. Echoing phrases; "question" and "answer" phrases.
4. **Dynamic Relations**—Loud tones; soft tones; loudening and softening tones.*

Suggested Procedure

1. The teacher may discuss sound in a general way with the children. Teacher produces with her voice a medium-pitched musical sound, or sounds her tuning fork or pitch pipe.

* This is not so important (at this stage) as a detail in relation to sight singing as it is to general music appreciation.

Ques.—What did I do?

Ans.—You sang (made) a sound.

Ques.—Listen to another sound. (Drops book on floor). Which sound do you like better?

Ans.—The first one.

Teacher—Yes, so do I. The first is called a musical sound; the second is just called a noise.

Ques.—What kind of sound, musical or noise, is made by a bird? a firecracker? thunder? a church bell? a violin?

Teacher—When it is a pleasant sound we will call it a **tone.** We speak about the tone of our voice when we sing, the tone of a bell, of a piano, of a pipe-organ, a violin, flute, etc.

Teacher—Listen! I will sing two tones. (Sings a fairly low tone followed by one a 4th or 5th higher).

Ques.—Were the tones the same?

Ans.—No.

Ques.—How were they **not** the same?

Ans.—One was higher (lower) than the other.

Teacher—I will sing them again, then you may tell me which was the higher, the first or the second tone.

Ans.—The second tone was higher.

Teacher—Yes, tones may be high or low.

Ques.—Is the tone high or low when a cow moos? when a bird sings? etc.

Ques.—Make a noise like a cow; hum lkike a mosquito.

Ques.—Put your right hand out ahead of you, palm turned downwards. Let me see how you want to make your hand move when I sing. (Teacher sings a phrase of definitely rising and falling tones).

Ques.—If I sing the same tones over again what will you do with your hand?

Ans.—We will keep it just the same. (Teacher sings with rising, falling and repeated tones).

2. Teacher—In our last lesson we found that some tones may be taller than others. Your music teacher would call this a difference of **pitch** for that is what musicians call it. It is not a hard word for you to remember. Now we are going to have a game called "pitches", though it is not like baseball. (Teacher brings to the front five or six children of different heights and arranges them facing the class in order to represent part of a musical scale. As

she touches their heads teacher sings (to laa) to show how the game is played. Children then sing as the teacher touches. You may have two children of the same height standing together. From short to tall will be from left to right of the group.

Now arrange the children at arm's length part, each child resting his hand on the shoulder of the next child to the left.

Teacher—Now let us see how it will sound. Remember you mustn't sing the next tone till I touch the next head. (Teacher lets her pencil run along the outstretched arm while the class sustains the tone, then lightly touches the next child's head for the singing of the new tone and so on, forwards and backwards along the line).

Ques.—What kind of tones had we that time?

Ans.—We had longer tones.

Teacher—Right! Now let's make them still longer. (Teacher separates them by another pace and each child joins hands with the child on his left. Class sings, sustaining each tone while teacher's pencil traverses length of both arms).

Teacher—So we find that tones may be **long** and **short** as well as high and low. And next time we play this game we will have some short tones, some fairly long tones and some long tones.

Note—Different children should be selected at each playing of the game. They must not be kept with outstretched arms too long at a time as it will become physically exhausting. The device is valuable as it affords an excellent illustration of one-beat tones (standing together), two-beat tones (arm's length apart) and three-beat tones (two arm's length apart, hands joined). This point may then be developed. Instead of drawing the pencil along the arm, touch the arm with a slightly lower lift than when touching the head. Tell the class that you will put a sign on the side blackboard when you are going to play "Pitches". When they are to stand close together it means short tones or **one-pulse tones***, and the blackboard sign is ♩ . When they stand a pace apart, hand resting on shoulder of next child to the left, it means fairly long tones and the sign is 𝅗𝅥 , and for the long notes (hands joined) the sign is 𝅗𝅥. . The game may now be called **"Pitches and Pulses".**

* Develop the word "Pulse" from the idea of feeling the pulse in the wrist.

Ia may then be varied by placing a sign on the blackboard that calls for mixing the tone lengths and, perhaps, may employ more children. For instance, the sign 𝅗𝅥. ♩ 𝅗𝅥 𝅗𝅥 𝅗𝅥. ♩ ♩ ♩ 𝅗𝅥 calls for nine children standing to represent do re mi fa so fa mi re do*, the appearance being

The value-names of the notes (quarter, half, etc.), should not be taught. The symbols ♩ 𝅗𝅥 𝅗𝅥. are given merely for their pictorial worth in providing a visual index of metrical relationship.

3. The **phrase** is the unit of thought in all music. It is, more than any other factor, the vehicle by which the sense or message of the music is transmitted and made intelligible to us. While single sounds may occasionally take on an importance by themselves, their real force and intention is not felt until the whole group, of which each tone is a member, is felt as an expressional unit. In a well dressed store window a pair of shoes, a dress or a chair is made attractive by association and artistic arrangement of all the articles in the window whether the display motif be shoes, frocks or furniture. Right from the start the children should be given the word "phrase" and make it a member of their vocabulary.

It is the usual custom to teach rote songs by phrases and the plan will not need reviewing here. But it is a question if, in Grade I, enough attention is given a consideration of the phrasal construction of songs and music in general. A characteristic of the right kind of songs for the earliest rote singing is phrase repetition, and examples may be found in the first pages of the best standard text books. The words are not so important as the music when it is considered that the subject is **music** and not literature riding in a musical carriage. Take the following tune, for example, for which the teacher could find (or invent) suitable words, if desired.

---

*These names need not be used by the children at this time.

We will assume that the class has sung this little tune with loo or la and, perhaps with selected words.

Teacher—I want the first two rows to sing the first phrase. (As the phrasal structure of this tune is so clear, the children in all probability will stop at the right place). Now I want the next two rows to sing the next phrase.

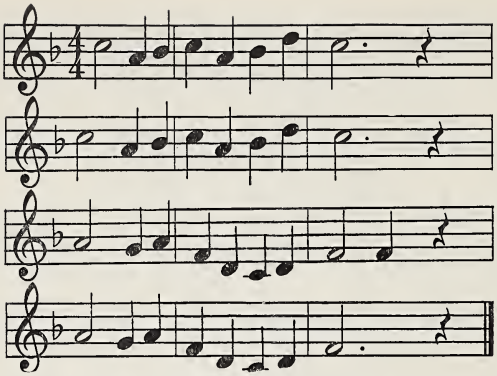
Ques.—What did you notice about those two phrases?

Ans.—They sounded the same. They had the same tune.

Teacher—Have you ever been out in the country some place and when you sang a tone or a little tune the same tones or tune would come back to you? When that happens, what do you call it? Class—"We call it an **echo".** Well, some phrases are just like echoes and the tune we have just sung is like an echo tune. Now let us play "echo". The first row will go into the cloakroom and when the class sings the first phrase they will echo it, and when the class sings the third phrase they will echo that also. (Singing loo or laa, not words).

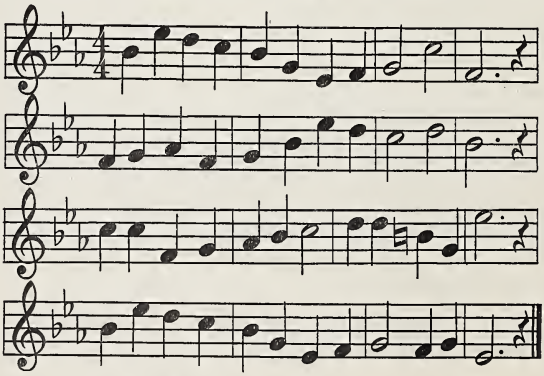
Teacher—That was a good game. How many would like to learn another echo song?

Teach in the same manner the following tune. The construction is in three-bar phrase and is considered irregular but is not uncommon.



Teacher—We like echoing phrases but we would soon get tired of them if they **always** echoed or just mocked the phrase that was sung. We would like them to say something else when they reply. And now I am going to teach you a tune with phrases that don't mock all the time, but every phrase has something new and interesting to say.

Teach the following tune for which words may be invented, if desired. Some of the older children might be asked to submit suitable words as a project in composition.



This (or something similar) should be taught thoroughly so that the children can sing it correctly and sweetly with "loo".

Teacher—Now we will see what the story in the tune is all about. I want the phrases sung by the rows as we did in the "echo" tune and the whole class will sing the last phrase.

Ques.—Does the second phrase echo the first one or is it different?

Ans.—It is different.

Ques.—Is the third phrase the same as the first or second or is it also a new phrase?

Ans.—It is a new phrase.

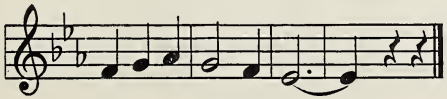
Ques.—What about the last phrase?

Ans.—It is like the first one.

Teacher—Yes, it is a lot like the first phrase but the last part is different. Let's sing them again and see. A great many songs like to end up somewhat in the way in which they began. When you go to a party you shake hands with the lady of the house as you enter, and when you are going home you shake hands again to tell her what a good time you had. Tunes often behave in the same way. When the last phrase is the same or something the same as the first one, we can pretend it is shaking hands and saying what a good time it had. We see, also, that music carries on a talk or a chat. Now, a big word for that is CONVERSATION. Often a phrase seems to ask a question and the next one makes a reply. Here is a phrase that sounds as if a question were asked:

Teacher sings with "loo".

And here is a nice answer or reply to it:

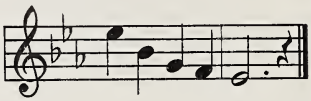


Now, if you like, we can have a game called "Questions and Answers." How many would like to play? Very good! I will sing a very little phrase like a musical question and those who would like to sing a nice reply will raise their hands. Listen! Here is a nice question:

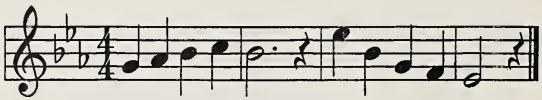
Teacher—It almost seems to say, "Do you like ice cream?" (Answers may be volunteered, singing with "loo", by several individuals). If not very successful, teacher may guide.

Teacher—Yes, those were all very good. Suppose I show you a good answer.

Teacher sings:



Now let us sing the question and the answer. It says:



Why! This conversation seems to sound like this (teacher sings), "Do you like ice cream?" "Yes I surely do".

The teacher may try out their inventiveness by occasionally offering a few musical questions for the "Questions and Answers" game. The following will suggest the pattern, using two-bar strains at first. All the singing is to be done with a neutral syllable, preferably "loo" or "la".

"Antecedent" or "Consequent" are the terms used by musicians for these respective phrases, but such large technical terms should not be employed with young children. The idea back of the term is the important thing to establish. A four-bar antecedent like (f) may be tried providing the two-bar phrases have proved quite successful. If one or two children can supply a good "consequent" phrase to a four-bar "antecedent" it is an evidence of musical talent.

4. Teacher—Now, we have learned quite a lot about tones. Just what have we learned? We have found that tones may be high or low; long or short; that they make sense only when they collect themselves into phrases, and when we listen to the phrases, we know what the music is saying.

There is one more thing that I want you to listen for in tones. One day when mother was singing her baby to sleep she heard the bell on the fire-truck a few blocks away

and in a few moments it came right by her house and baby woke up, then when it got far away, mother continued to sing and baby fell asleep.

Ques.—Why did baby wake up?

Ans.—Because the fire-truck bell made such a noise.

Ques.—What kind of a noise was it?

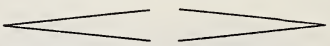
Ans.—It was very loud.

Ques.—Then how did mother sing to get baby to sleep?

Ans.—She sang softly.

Teacher—Yes; that tells us that tones may be **loud** or **soft** as well as short or long, high or low. And the soft tones are usually nicer than the loud.

Teacher—Raise hands those who have been to church where there is a very nice pipe organ. If you have not be sure to ask your mother and father to take you to one next Sunday. You will notice that sometimes the organ gets louder, then softer, just like this. (Teacher places a diagram on the blackboard):



That is one of the pleasing things in music. Now see if we can make our voices get louder, then softer while we watch the sign I have on the blackboard. (Teacher illustrates a swelling and diminishing tone; class imitates as teacher's hands, by a widening and narrowing movement, indicate the "swell"). That was very well done, children, and that is one of the ways we sometimes use to give what is called "expression" to music. Now we have learned four things about tones—

(1) That they may be high or low.
(2) They may be long or short.
(3) That tones can tell us a musical story when they are arranged in answering **phrases.**
(4) That tones may be soft or loud and may get louder or softer little by little.

The foregoing illustrate those procedures that may, properly, belong to Grade I as bearing on the problem of introduction to Sight Singing. They relate to the purely sensory re-actions to basic elements in music; they catalogue the child's experiences of the ear.

CHAPTER II

Division I—Grade IIA

FUNDAMENTAL ELEMENTS (Continued)

A more detailed analysis may now be undertaken in three basic fields of music, viz., **Rhythm, Tune direction, Design.**

Rhythm is the most pervasive element in all music. Time and Rhythm have proved difficult terms to define for one finds, in various dictionaries, practically the same definition for both, referring to the regular recurrence of accent. This is probably a better definition for Rhythm than for Time, as a single measure could have time though it would take more than one measure to illustrate regular accentual recurrence. Rhythm involves accent, time and measure, and is the name applied to the effect of their combination and co-ordination throughout a progression of measures. Rhythm gives "personality" or character to a piece of music. Time merely interests us, but rhythm appeals. We might often have occasion to say, "we were thrilled with the rhythm of the music", but no one would say, "we were thrilled with the time".

The above philosophizing is for the benefit of the teacher, not the Grade Two pupil. However, leaving aside any complex connotations of the word "rhythm" we will, for our immediate purpose, accept it as meaning the regular recurrence of accent, or, shall we say, of a continuing accent arrangement. Let us bring to the feeling of the children the difference of effect in the various accent patterns of 2-pulse, 3-pulse and 4-pulse measure. These are the three patterns termed "Simple time" in most theoretical text books. Fundamentally there are only two, viz., 2-pulse and 3-pulse, a duple and triple (or trinal) arrangement: 4-pulse may be regarded as merely the double of duple. The duple or dual arrangement finds its counterpart pervasively in natural phenomena, customs, structure, etc., to some of which the children's attention might with advantage be referred in the course of this development. The following may be cited in illustration: The movement of the earth on its axis is rhythmical, giving us day and night; our right and left hands are complementary to each other;

our two eyes, feet; the swing of a pendulum; a bouncing ball, etc. Our very breathing is rhythmical. Indeed, so compelling is the idea of duple relationship in the sequence of accents that it can easily be felt to exist where it actually does not, e.g., the pendulum of a Grandfather clock swings with equal force both ways, but by auricular illusion the effect is TICK tock, TICK tock, TICK tock. Similarly, if we hold our watch to our ear the force of desire for an accentual arrangement of sounds intrigues us into believing the ticks to be paired, the first louder than the second. But if we try to conceive the watch ticks in accents of three instead of two we find it requires an extraordinary effort of the mind.

(a) **Analysis of Rhythm.**

The teacher can "drive home" her lesson successfully if she gain from the class a physical re-action to the impulse of the song's rhythmic movement. These physical expressions are then compared as between the different types of pulse arrangement. Elaborate systems of muscular movements for the expression of various rhythms have been devised on the principle that "Experience is the best teacher". ("I know, because I have experienced"). Chief among these is the system of "Eurhythmics", invented by the French educationist, Jaques Dalcrose. The factor of available time for music hinders the ready adoption of such systems, excellent though they be. The physical expressions here advocated are more simple and consist of:

1. Clapping the pulses.
2. Swinging the pulses.

This work need not be hurried, but should be carried on simultaneously with the analyses of Tune Direction and Phrase Design already mentioned and later to be described. These processes are mixed in with the regular rote singing and may occupy the first half of the year. The teacher should choose a selection of fifteen or twenty **simple** songs which represent, in equal proportions, two-pulse, three-pulse and four-pulse movement. Most of the examples referred to in this manual are selected from The Progressive Music Series (still in wide use) as illustrating the type of song required, not to say that equally good material is not available from other sources.

First, select a two-pulse song, "Sleep Little Treasure", p. 42 (Progressive Music Series, Book I), or "Point Lightly, Partner", p. 31 (The Music Hour, Book I), are good examples. Teach the song thoroughly with words so that it is well rendered in every detail of tune and time. Class then sings it with "loo" with an easy flow of tone. While the children learn all these songs with words, at first, the three analyses should be conducted **without reference to words but by the employment of a neutral syllable such as "loo" or "laa".** The former is, perhaps, preferable because it lodges the tone more forward and, by reason of the low position of the larynx, an unforced, sweet tone is more easily ensured. Remember it is the **music** we are studying; the association with words might, in this connection, prove a distracting influence.

Teacher—That was beautifully sung, but we are not through with the song yet, for there is something very interesting about this song and all your other songs that you haven't thought much about. We are going to find out what that "something" is and the way we will do so is by **clapping** while we sing. This doesn't mean clapping any way at all, as people clap at concerts when the player or singer pleases them. But there will be something about the music that will keep you all clapping together, just as soldiers, marching to the music of the band, all step together. And now, before we try it, there is just one more thing. I think you will find that "something" in the music will make you want to have some claps loud and others soft. I want you to find that out for yourselves. When you feel that the clap should be a loud one, you may make it loud. You will likely all want to make the loud ones together and the soft ones also together.

(The teacher directs how the hands should be held. The right hand must clap upon the left which is held steadily a little lower than the waist line, palm up like a table. The right hand should raise about fourteen inches between claps and should take this raised position at the teacher's command "Class, ready for clapping!" It is imperative that there should be a perfect regimentation in such matters as good results cannot otherwise be expected. A left-handed child may be permitted to use the right hand as a table. The points to be remembered are (1) that one hand does all the clapping, the other being clapped upon, (2) the clap-

ping is by a downward movement, and (3) the length of stroke about fourteen inches).

Teacher—Class, ready for clapping! Sing!

Teacher—Now, that was a good start but it could be better. You all wanted to clap more than you wanted to sing. Remember the singing must be very clear and beautiful for, after all, the singing is the more important thing. Shall we try again and always remember that, whatever else you do while you are singing, the singing must be good. And what about those strong and weak claps?

The class tries again and the tone has probably improved. Several will be heard to keep the alternating strong and weak claps throughout. With a word of commendation the teacher should now put this lesson away until the next day. As soon as interest shows signs of flagging the lesson should be changed; it will then be taken up with more enthusiasm at the next attack.

Teacher (at the next lesson)—This time I am going to listen closely for your strong and weak claps, and will try to make a picture of them on the blackboard. For each strong clap I am going to make this sign ▌, and for each weak clap the sign will be | .

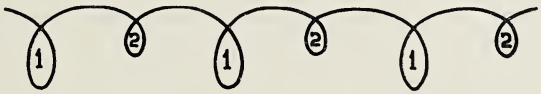
Teacher then makes the long, heavy, and short, light strokes as the children sing. Make the long, heavy, with the down stroke of the chalk and the short, light, with an up stroke. As the children watch you, while singing, it will probably have a corrective effect on the clapping in general. The picture is now:

Teacher—You remember that I said there would be something in the music that would cause you all to make the strong claps together and the weak claps together. And so you did, but we had to have a few tries first. Now, this thing that makes you clap loud and soft in a

nice pattern, like the picture on the blackboard, has a name. It is called the **pulse*** of the music. Our picture shows the pulse-pattern of "Sleep Little Treasure". We will call the strong one No. 1 pulse and the weak one No. 2, and you see we have No. 1 and No. 2 all along the line and right through the song. This is called a **two-pulse** song. We shall find that we are to learn many other two-pulse songs.

At this stage the teacher should sing or whistle (or, if capable, play on the piano or violin) numbers of pieces in two-pulse rhythm while the children clap the pulses. Do not disdain whistling, unless you still cling to Mid-Victorian standards of propriety or you are a poor whistler, for it is one of nature's ways of producing music at any appropriate time, as is singing, and frequently most useful for school purposes.** Such songs as "To a River", p. 62, Prog. Series, Book I, "Fairy Secrets", Music Hour, I, p. 62, may be used and practically the whole list of songs and pieces in six-eighth measure, for all (except a very rare slow one) will resolve into and appeal as two-pulse rhythm. In these illustrations do not always use the same tempo or speed. Recognize that some will, by their character, be slower or faster than others.

Another way of picturizing the pulse-pattern is by a series of loops, thus:



The stroke method has a certain advantage in that the long strokes may be referred to later in teaching the significance of the bar line.

As already described for two-pulse songs, now proceed in the same manner with three-pulse and four-pulse. Such three-pulse songs as the following may be used: "Lady Moon", p. 37, "Arbor Day", p. 109, "At Night When I

* The word "pulse" was used in connection with Grade I work. See page 7.

**This avenue of musical expression is not recommended for children in school but, out of school, by all means yes. Better whistle than be musically mute.

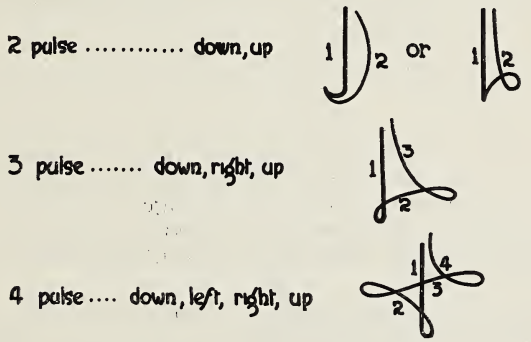
Have Gone to Bed", p. 53, "On Christmas Day in the Morning", p. 99. These are all from Book I, Progressive Music Series, and, from the same book, the following four-pulse songs are recommended: "Kitty Mine", p. 49, "The Clocks of Rondaine", p. 106, "Odd or Even", p. 108, "Dear Old Santa Claus", p. 111, "The Airship", p. 51. See also the following from The Music Hour, Book I: "Rock-a-Bye Baby", "Blossom Time" (3-pulse) and "The Happy Eskimo", "I Wish I Were a Bird", (4-pulse).

With regard to four-pulse songs it is doubtful if the children will recognize the third pulse as a medium accent. Neither is it desirable that this point should be especially made; it is too fine a discrimination for children of this age-group to make. The main thing is to establish the different types of pulse-pattern in songs and to always observe **how many weak pulses come between the strong ones.**

They learn, through clapping and by eye, when viewing the picture, that when **one** weak pulse comes between the strong ones it is a 2-pulse song; **two** weak pulses separating the strong ones make it a 3-pulse song; and when **three** weak pulses intervene it is a 4-pulse song.

The next step in Rhythmical Analysis is to employ an additional way of physically re-acting to the pulse movement. Indeed, various different ways could be devised along the line of body and foot movement in bending, skipping and stepping but, as previously pointed out when referring to Dalcroze Eurhythmics, the processes used must be those that will effectively fit into the time available. The larger arm muscles may be employed in physical reaction to the pulse-patterns without necessitating the children leaving their seats. Children are easily taught the conventional movements of time-beating which give an adequate and useful expression of the three different pulse-patterns

under discussion. Each pupil should sit well to the right side of his seat so that he may have freeplay for his arm motions in the space afforded by the aisle and with no danger of confliction with the movements of the other children. They are now taught to sway the hands in keeping with the pulse-patterns of 2, 3 and 4 already discovered. It is recommended that **both** hands be used in effecting these movements.



Place these diagrams on the blackboard, large enough for those at the rear to follow easily. As the children are singing (always with loo or laa) have them trace the diagram. At first the teacher may trace it with them; then beat with the children while facing them but remembering that the children's left is the teacher's right. Any confirmed left-handed children may be asked to stand at the back and permitted to beat with the left hand, the movement being opposite to the others with respect to right and left.

Much patience will have to be exercised here, for some children will probably take considerable time before they can easily conform their movements to the diagrams. But, if these steps are worth doing, they are worth doing well and the teacher should not relax her vigilance and efforts until these arm movements, on the part of every pupil, are flowing and correct. The whole list of songs should now be gone over, the children beating the time in the manner just described and clapping the pulses.

This teaching should eventuate in the ability of the children to name the pulse movement of any ordinary piece of music brought to their hearing. First, sing to them (with laa) a simple song as found in the Progressive, Book I, and which they haven't heard before. Now tell them to **pretend** they are clapping the pulses, though they mustn't really do so.

Teacher—I will show you how **fast** the pulses go, but I will not show if they come in twos, threes or fours, for that is what **you** are to tell **me.**

(Teacher claps to show the speed or rate of movement of the pieces).

Teacher—After I have sung, those who think it was a 2-pulse piece will raise two fingers; those who think it was a 3-pulse will raise three fingers, and those who think it was a 4-pulse piece will raise four fingers. (Teacher sings and slightly exaggerates the accents to make it as easy as possible for the children to identify the kind of pulse-pattern).

This is a very interesting and useful type of ear training. A great many examples should be given, the medium not always the voice but by whistling, playing on piano or violin (if practicable) and finally by phonograph records. The following Victor records are suggested:

Illustrating 2-pulse:
The Clock (Kullak) No. 20399.
Humoresque (Dvorak) No. 20164.

Illustrating 3-pulse:
Waltzer (Gurlitt) No. 20401.
Minuet (Paderewski) No. 20164.

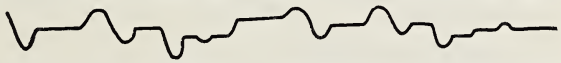
Illustrating 4-pulse:
Gavotte (Popper) No. 20164.
Legend of the Bells (Planquette) No. 20164.

(Good machines and records are well worth to a school the small expenditure now required to procure them).

If many answers are given, a large number, for instance, declaring a three-pulse piece to be a two-pulse, let them clap in twos while the piece is in progress, then in threes. The utter unfitness of the "twos" pattern would then be made clear.

(b) **Analysis of Tune Direction.**

While the impressive thing about rhythm is pulse-arrangement, that which impresses in the tune is the rise and fall, the ever-changing skyline of the melody. The children should be brought to see the correspondence between tonal and physical rise and fall. As the children are "looing" their song, the teacher can ask them to watch the picture of the song's "hills and valleys" that she makes on the blackboard. The teacher delineates the contour of the melody by a chalk line. In doing this, keep in mind a certain level or base-line as the Key note level, or "tonic". It will not be possible to show the windings of the tune above and below the tonic with exactness, but it should be approximated as nearly as possible. For instance, the tune picture of "Cherries", p. 10, would look like this:

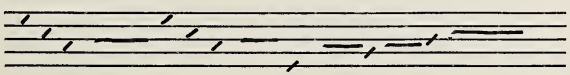


The children are then asked to trace this picture by lowering and lifting their hand. The right hand should be fully opened, palm down, fingers (close together) pointing towards the blackboard. For the next song they may accompany the changing directions of tune in the same manner except that there will be no blackboard picture to follow. At first the teacher may assist.

Another method is to make a tune picture of the song by the employment of short, oblique dashes. This has the advantage of marking the individual pitches. In case of a long tone, a horizontal line may be placed beside the dash. "Cherries" would then present this picture:

The class must occasionally be reminded that, while doing all these physical things, their singing must be clear, sweet, smooth and true.

Relative exactness could, of course, be secured by placing these dashes on a five-lined staff, thus:



There are those who have been inveigled into seizing upon this plan as a device in introducing staff notation. It is not to be recommended as it leads into a maze of bypaths and confusion, becomes rigily formal and embarrassing to children of junior Grade II age. When the time comes to introduce staff notation it should be shown in its complete form as will soon be described.

Two or three songs do not make sufficient material for the Analysis of Tune Direction. Go through the whole list that was used for Rhythm Analysis. In both, the children should finally be able to come to the blackboard and make a successful diagram of a new song after the song is well learned. The teacher should be able to assist in the learning of a difficult phrase in a new rote song by showing a **tune-direction picture,** now that experience with such pictures is established.

(c) **Analysis of Design.**

This may also be termed Form or Structure Study. In Grade I the children were brought to see that music is made up of phrases, and by phrases tells its story. They noticed that some phrases made echoes to others, that they sometimes sounded like questions and answers, indeed, seeming to carry on a conversation.

Balance in phrasal design may now, in this grade, be given more concentrated consideration. The finest distinctions need not be made and such comparisons as are made need pertain only to those of **tune.** Detailed dissections of phrases, strains and motives from a rhythmical as well as melodic standpoint, calling for a confusion of new technical terms, while interesting and profitable to maturer minds are not advisable at this stage. If such a course were pursued the mechanical would transcend the musical, resulting in a serious deflection of the main purpose, viz., the training of appreciation of the beautiful in and through music. It is doubtful if an eight-year-old child's love for flowers could be improved through the study of botany.

Phrases similar and dissimilar may be noted. If dissimilar, the manner of such dissimilarity should also be noted. This requires the use of certain identification signs; the use of the capital letters A, B, C, D, etc., are suggested. While phrases are usually four measures in length it is not

uncommon to find three-bar phrases, and, for the purposes of analysis it is better, in some songs, to make the comparisons as relating to half-phrases, i.e., two-bar phrases. The word "phrase", then, may be used somewhat freely, always referring to a definite melodic statement.

Suggested Producedure.—Sing, "Kitty Mine", p. 49, Prog., Book I.

Teacher—We all like to find out how things are made. Sometimes I have seen boys taking their watch or their bicycle apart to see how it is made. Today we are going to have some fun taking a song apart and keeping the pieces in good order so we may put it together again. How many would like to help me see how a song is made?

Well, we have already found out that songs are made of phrases. So we will take away the phrases one by one. We will perhaps notice that two or more phrases are just the same, others, perhaps, will be partly the same and partly different. But the first thing to do is to find out how many phrases there are in the whole song. We will do that this way: I will sing the first phrase, you sing the second, I the third, you the fourth, and so on until we find how many there are. I want you to keep track and tell me, after we have finished, how many phrases there are altogether.

Teacher will sing with "loo" the first phrase (first two measures). Class sings the next phrase. Some may not stop at the right place but the teacher may raise her hand when they are to stop. A little experience will give them the sense of the phrase endings. The fact of the teacher singing the first phrase gives them a mental yard-stick with which to measure the limits of a phrase. Teacher sings the third phrase, class the fourth.

Teacher—How many phrases did I sing?

Class—Two.

Teacher—How many did you sing?

Class—Two.

Teacher—How many phrases in the song?

Class—Four.

Teacher puts down the numbers on the blackboard:

1.
2.
3.
4.

Teacher—Now let us find out what they are like. We will always call the first phrase A. If the second is just the same we will have to call it A also. But if it is different what do you think we should call it?

Class—B.

Teacher—That is right. And suppose the third phrase doesn't sound like A or B what shall we call it?

Class—C.

Teacher—Right! Now listen to A, the first phrase.

Teacher sings the first phrase.

Teacher—Now, you sing the second phrase.

Class sings the second phrase with "loo".

Teacher—Did it sound like the first one?

Class—No, it was different.

Teacher—Then what shall we call it?

Class—B.

Teacher—Now, sing me the third phrase.

Teacher—Does it sound like A or B, or is it another different one?

Class—It sounds like A.

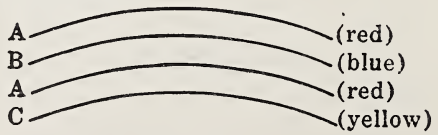
Teacher—Now we have A, B, A. Sing me the last phrase.

Class sings the final phrase.

Teacher—Is it like A? like B? Not like either; then what shall we call it?

Class—C.

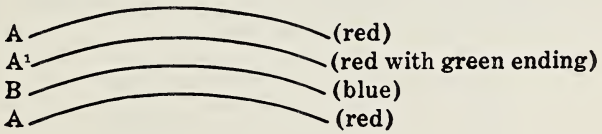
Teacher—Right! Now we have taken it all to pieces and it looks like this:



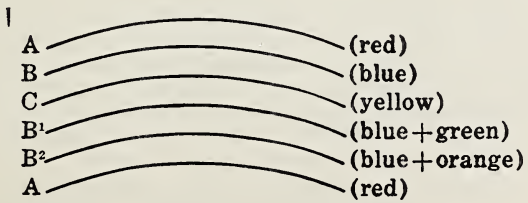
and we call it an A, B, A, C song.

"Cherries", p. 10, Prog. Series, Book I, is another A B A C song even though the rhythm of the 4th phrase is similar to that of the 2nd phrase. So also is "The Holiday", p. 15, "At Night When I Have Gone to Bed", p. 53. An A B A B combination is found in "Dolly's Lullaby", p. 17, while the "Bee Song", p. 69, provides an example of the combination A B B A. The first studies should be confined to four-phrase songs having at least one exactly repeated phrase.

It will be found that most of the small songs contain not only more than four phrases but repeated phrases that are, however, more or less modified in the repetition. "Upon a Morning Sunny", p. 25, has five phrases in the arrangement A B A C D. In the case of "Twinkling Fireflies", p. 11, we have, in the second phrase, a repetition of the first, slightly modified. When the children are brought to see that the second phrase is exactly the same as the first with the exception of the last note, they may be given the word "modified" to apply in the case of a phrase that is changed in the repetition. The analysis of this song is, then A, A modified, B, A. This is best represented on the blackboard in the formula:



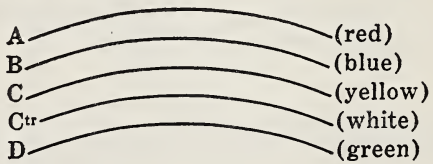
Songs will be found in which a phrase may recur twice and modified differently at each recurrence. If, for instance, the B phrase should thus recur the plan might be designated:



the figure 2 showing that the B phrase is modified for the second time.

A simple song with modified phrase is "Bubbles", p. 9, the plan being A, A^1, A, B. If the modification accounts for more than half of the original phrase it should be termed a new phrase. For example, in the song, "A Little Lady", p. 13, the first five notes of the second phrase being exactly the same as the first five notes of the first phrase do not determine the phrase as **A modified,** because distinctly more than half of the second phrase is altogether different from the first. To analyze this song A, A^1, B, A^2 would be incorrect. The correct analysis is A, B, C, A^1.

Two phrases may have a similar tune effect even though at no corresponding place will the tones be found to be identical. It will be remembered that for a phrase to be called "modified" at least half of it must consist of the same identical tones as the phrase it modifies. We have numerous examples, however, of songs built up of sequential phrases at a higher or lower scale level. Such a song is "The Swallows", p. 29. The 4th phrase will be seen to exactly parallel the 3rd at an interval of a third higher. This is not a modification but a **transposition** and the phrase is called "transposed", designated in the blackboard formula by the letters "tr" written against the capital letter. The analysis of "The Swallows" is, then:



Again in "Little Sister's Lullaby", p. 31, A, A^{tr}, B, B^{tr}, A. These words "modified" and "transposed" may seem, at first thought, to be too advanced for the use of children of the Grade II average age, but they are justified insomuch as the exercise employing the terms is continually providing and impressing their meaning. The average child evinces a certain degree of pride is using an occasional "big" word; there should be no objection when the word is used with understanding. By the same token a teacher should not make an enflexible practice of "talking down to the child's level" and baby talk should be rigorously excluded.

CHAPTER III

THE INTRODUCTION TO NOTATION

Various Methods Explained

The processes described in Chapters I and II dealt with types of ear training that make a desirable foundation for successful sight singing. All of the training indicated in the foregoing pages grows out of the concrete experiences furnished by the actual songs learned. To it may be added, with advantage, the employment of Rhythm Bands or Toy Orchestras. The instruments used are of the percussion type and largely of indeterminate pitch. Rhythm Sticks (usually notched and employed by rubbing or striking together or tapping them upon the floor), castanets, triangles, tambourines, tone blocks, sand blocks, toy drums, toy xylophones, etc., provide the material for much merry music when a few children are assigned to each variety of instrument, properly grouped and taught their leads at appropriate points during the progress of the music, usually played on the piano. By marking the strong and light accents, by varying the combination of tone colors or tints peculiar to the different instruments, by relating degrees of physical exertion to degrees of soft and loud in expression, by building up climaxes, something of fundamental importance is being cultivated in their musical consciousness. Through a sense of orderliness in grouping the children, strict attention to the instructor's movements, precision of attack, subordination of self to the larger interests of the group (team play) the elements of orchestral discipline are taught. The thing of direct musical value in this work is its power of instilling in the child's mind the force of accent and rhythm in music generally. Every class up to Grade IV should have a Rhythm Band set and every child in the class should gain as much experience in playing different instruments, as the time will afford. Moreover, each child should be given an opportunity of conducting until the best conductors are found.

No abstract drill can be recommended in Grade I, nor, indeed, until near the end of the 2nd grade.

The following procedures are **not recommended** at this stage:

1. Presenting the tonic sol fa syllables for the children to apply to their rote songs.
2. Singing up and down the scale with sol fa syllables.
3. Chanting rhythmical phrases with the French time-names taa, taa-tai, ta fa te fe, etc.
4. Using any substitute for the staff as an introduction to staff reading.

All such procedures, while approved in some writings on the subject, are merely dead-end performances for they have no bases in the child's former experience, neither has the child the slightest idea as to where they are leading. The teacher knows that all four of these could only be designed as a preparation for sight singing. "Mi", "So", "Taa-tai", etc., should be symbols of certain tone and time relations held in the mind as an index for something already seen and felt. The plan to follow will show that the best way to introduce notation is to first exhibit the notes of familiar songs, then apply the musical names "do", "mi", "fa", "re", "so", etc., to be understood as pertaining to staff relationships of signs called notes. From the very first use of these syllable names they should, when referred to, call up in the child's mind an image of certain note relationships upon lines and spaces if they are to be of the best value in sight singing. It is very important that this association be made at one time. It should not be considered necessary to teach the tone relationships first, then follow with the staff relationships. To offer an illustration: I wish to teach a boy, who has never seen a canoe, how to paddle one. I do not first give him a paddle to play around with on dry land, not divulging what it is for, then after some considerable time allow him to step into the canoe with paddle in hand, expecting that his dry land experience is going to prove a great advantage. By no means! We step into the canoe right at the first lesson and immediately he is brought to associate "canoe" with "paddle". So, also, should the so-fa syllables and the staff make their debut together.

Two systems of Staff Sight-Singing are (and have been for generations) in vogue in those countries where musical

art is developed. They are known as the **Fixed Do** and the **Moveable Do** systems. The Fixed Do seems firmly entrenched in nearly all, if not all, of Continental Europe. In this, the scale of C is standard, the note C and no other note, except all chromatic modifications of it, (as C sharp, C flat) is called Do. Re is, likewise, always D, either natural, sharp or flat. Mi is E, Fa is F, Sol is G, etc., regardless of the key in which the music is written. Intervals must be judged as to whether they are 2nds, 3rds, 4ths, 5ths, 6ths, 7ths, 8ths, and as to whether they are major, minor, augmented or diminished. The mental operations needed for accurate and flowing Sight-Singing in the Fixed Do method are so complicated for all except those of special musical endowments as to ill suit it for public school systems.

In strongly democratic countries where most of the elementary schooling is carried on at public expense, a system of music that is easily comprehensible to the whole people must be adopted. Such countries are those of the British Empire and the United States of America (the English speaking nations) and the system that is suitable to the schools of these free peoples is that called "Movable Do in Staff Notation". This system, recognizing the fact that all major keys are reducible to precisely the same form of scale, allocates the syllables Do, Re, Mi, Fa, So, La, Ti, respectively to the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, scale degrees for any major key whatsoever. It is founded upon the feeling for **Tonality,** that is, an appreciation of the Key centre, the Key note or Tonic along with the relationship of the family of scale tones to this Tonic and, secondarily, amongst themselves. The comprehension of these relations and inter-relations is easily developed as well as their uniform application in one key as in another. The syllables are called the Tonic Sol Fa syllables and the relations referred to are strengthened through a study of the Mental Impressions or Mental Effects of the tones, a characteristic feature of the great school of Tonic Sol Fa-ists so long established in Great Britain. Any system of Sight-Singing is concerned largely with the problems of reading tune and time. Either system referred to concerns, in its employment of **syllables,** that of tune only. Hand in hand with either of them must be another system of unravelling the intricacies of **Time.** In the matter of Tune the "Movable Do" has the advantage of readier comprehensibility by the average student. Any music that possesses a clear Key feeling

throughout, even if the Key is changed (modulates) more or less frequently in its progress, will yield more readily to the Movable Do system. By far the greater proportion of the world's music is of this order. But, it may be said in all fairness to the "Fixed Do" system, that the typical music of the ultra-modern school of Composers, with its vague and shifting tonality, is hopelessly unsubmissive to a Tonic Sol Fa treatment and would require, for successful sight-singing, a "reading by interval" technique as in that system. As there is certainly no immediate danger of the A-Tonal or Inharmonic school of composition rising to the ascendency and supplanting the Tonal or Harmonic school (with its centuries of musical wealth) we may unhesitatingly elect the "Movable Do" as the system of our continued adoption. It is sufficient for the limits of sight-singing standards set down for all public and high schools. Further attainments than this would fall within the scope of offerings in special schools of music.

The system employed in "777 Graded Exercises in Sight Singing for Schools" is the "Movable Do in Staff Notation" with its inseparable employment of the So-Fa syllables.

The methods pursued in the United States are divergent from those in long use in Great Britain with respect to several important details. It is unfortunate that the two countries represent two different spellings of the syllables. This results in confusion in Canadian schools, influenced as are our educational schemes from both directions because of relations political and geographical, as well as racial. The English use the phonetic spelling, Doh, Ray, Me, Fah, Soh, Lah, Te, while, for the same notes with the same pronunciation the Americans use the original Italian spelling, Do, Re, Mi, Fa, So, La, Ti. The custom in Eastern Canada is to employ the English spelling while in the western provinces the American plan of using the Italian spelling is in vogue. Children and teachers moving from east to west or vice versa find difficulty in adapting themselves to a new spelling. Particularly is this confusion felt when dealing with the chromatic notes as shown in the comparative table below:

Sharp Chromatics

English Spelling—	de	re	fe	se	le
American Spelling—	di	ri	fi	si	li

(pronounced dee, ree, etc.)

Flat Chromatics

English Spelling— ra ma sa la ta
American Spelling—ra me se le te
(pronounced rah, may, tay, etc.)

Notice that the syllable "Re" stands, in the American system, for the diatonic 2nd degree of the scale, while, in the English, it stands for the sharpened 2nd degree. "Le" in one means the flattened sixth, while, in the other, it means the sharpened sixth. Compare also "Me", "Te", "Se". Canada is, to the author's knowledge, the only country where there is found a confliction of two spelling systems for our tone names.

This treatise will use the Italian spelling, not only for the sake of the economy it affords in the use of letters, but because of its general use in the populous country bordering our own.

A sight-singing method in general use many years ago but now obsolete and nearing extinction was the Scale Method. In this, the scale of C was thrust upon the children and after much running forward and back upon it, the judgment of intervals was essayed. In singing an interval, it was thought necessary to calculate the sounds lying between the notes comprising the interval. If the interval were Do to La (considered difficult) the Do would first be sung, then think re mi fa so—sing la. Now-a-days intervals of this type are sung accurately and expeditiously without regard for what lies between. It was also thought that thorough mastery of the Key of C was essential before the Keys of G, D, A, F, B flat, E flat, etc., could be attempted. In other words, they approached Sight-Singing from the same point of view as piano playing and theory, forgetting that these are based upon a consideration of absolute pitches while the use of syllables rests upon a basis of relative pitch. The scale method failed because interest was not sustainable.

The Scale method has almost entirely given place to what is usually called the **Song Method.** In this, the first notation to be presented is not a scale but a note picture of a familiar song. It sustains interest because it is another way of dealing with a pleasant song already in the repertory. The Song Method, therefore, proceeds from the known to the unknown while the Scale Method leaped immediately into an unknown and abstract field. Even, in the

Scale Method, when words were applied, making little scalic songs as a basis, the situation was not saved as the most uninteresting music imaginable is that which simply traverses the scale as a whole or in sections, and there was always the utterly misleading inference that intervals wider than a second were more difficult than the single step progressions. The weight of opinion among the foremost school music educationists of today is decidedly in support of the **Song Method** with **Chord** rather than **Scale approach.** The governance of the Tonic Chord (do-mi-so-do), the "chord of nature" is, in this approach, recognized as fundamental in teaching the first steps in Sight-Singing. All melodies rest upon an implied harmonic sub-structure, the prominent pillars of which are the Tonic, Dominant and Sub-Dominant chords. The best melodies to proceed from are those that contain frequent references to the Tonic chord track relieved by occasional short, conjunct passages and sections of the two other chords mentioned. A close alliance is thus made with the ever present subconscious feeling for harmony. There is then a shapeliness, character, unity, a pleasant and interesting melodic experience instead of aimless meandering up and down scales. The basis of this treatise is, then, **Movable Do in Staff Notation,** Song Method, Chord approach, Italian spelling of Syllables. And with the foregoing introduction we will proceed to our task.

CHAPTER IV

Grade II (Senior)

THE INTRODUCTION TO NOTATION (Continued)

Included in the Grade II reportory of rote songs should be six well-selected items designed for copying in large notation upon heavy chart paper and used as Observation Songs. These songs should not have more than eight measures of four-four time or sixteen measures of two-four or three-four time. Three of these songs should represent the Keys of E and E flat (Do on the first line) and the other three, the Keys of A and A flat (Do on the second space).

The range of note values employed in these first Observation songs should not include any divisions of the beat but should be restricted to quarter, half, dotted half and occasional whole notes along with a light sprinkling of quarter and half rests. Governing the selection of such songs, the following points are also to be kept in mind:

(a) The melodic range not to exceed a ninth, say from D below the staff to E, fourth space.

(b) Prominent references to the Tonic Chord track and in the simpler arrangements of these notes.

(c) A bright melody with a pleasing mixture of scale and chord connections; no awkward intervals.

(d) Four phrases, one of them being a complete or partial repetition of the first phrase.

(e) The six songs selected (three with DO on the first line and three with DO on the second space) to be so varied in style as to afford sufficient representation for all the note and rest values mentioned above.

(f) The songs should be selected from the first music reader subsequently to be used by the class.

All of the musical characters (staves, clefs, signatures, notes, rests, bar lines, etc.), must be copied on the large chart with extreme neatness if the maximum of effectiveness is to be obtained. The title should be placed and one stanza of the words carefully printed under the notes. Indeed the whole should present the appearance of a many-times-enlarged photograph of the song as it is seen in the book. India ink makes the best copying medium.

Before a chart is exhibited the song should be well practised so as to be rendered with beautiful tone and finished attention to all details of tune and time. It should, also, be subjected to analysis as to rhythm, tune direction and structure. The chart is displayed as the **picture of a song** they all know. The teacher explains that a song-picture is made from shapes called **notes** and **rests** written on sets of five lines and four spaces. Each set of lines and spaces is called a **staff** and when there are more sets than one we call them **staves. Show** that the staves are numbered downwards but the lines and spaces are numbered upwards. Then proceed as follows:

A

1. The teacher sings the song throughout **with words,** while tapping the pulses above the notes.
2. Class sings the words while viewing the chart. As they sing they point the pulses in the air with fore-finger extended, swinging the hand easily from the wrist. At the same time the teacher is tapping the pulses above the notes.
3. Books having been previously distributed, the class now sings the song from the books, tapping the pulses above the notes. They may do the same for the other songs selected for later chart study. In tapping, the finger points toward the left.

B

1. The teacher announces that there is another verse to learn, made up of strange little words, and they will see that these words are the names of the notes. She then sings slowly, smoothly, clearly, the whole song, this time applying the syllable (so-fa) names to the notes. This singing is done to a steady, down-up movement of the finger above the notes—"tapping the pulses"; repeats the performance perhaps twice. The children must observe and listen attentively. For the first beat in each bar the teacher should make a higher swing of the hand and a firmer tap.
2. The class is asked to listen again to the first phrase (each staff should contain one phrase) so they may be able to repeat it. Teacher sings first phrase with syllables while tapping above the notes.

3. Class repeats, pointing the pulses in the air toward the chart.

4. Teacher presents the other phrases in the same manner. Where there is a repeated phrase the children are encouraged to detect the repetition by observing the similarity in the note-picture; they already know the note names. Then two phrases are taken in succession and, finally, the complete song.

C

1. Teacher sings a whole phrase with syllables. Asks child to come forward and pass his hand across it.

2. Teacher sings a motive" or "figure"* with syllables. Asks children to raise hands when they have found it; asks child to come forward and "picture frame" it with two 6 inch rulers supplied him. Class sings the part framed while pointing the pulses. Pupil then shuts off the first note; class sings the remaining part. Then another note is left off by moving the left hand ruler inward, the teacher **or child** directing the class to sing the remaining portion. The direction is "Class, Ready, Sing!" If not too difficult the figure or motive may be sung **backwards.**

3. The teacher sings a motive with words; the children locate the motive and sing it with syllables. Conversely, the teacher may sing the syllables of a motive and the class reply with the words.

4. The teacher picture-frames motives and figures; the class sings the part marked off, with syllables, at the command "Class, Ready, Sing!"

D (Smaller Elements)

1. Questions. What did we always call the note on the first line? How many DO's in the third phrase? Where is SO always found? Which phrase has two MI's? (Similarly with the other notes).

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* A motive is a small group of notes forming a fragment of tune identified with a particular song. A figure is the smallest group of notes presenting a musical idea, not necessarily identifying any particular song.

2. Do all the notes look alike? Come and point to two notes that **do not** look alike. Sing the first phrase, then tell me what we did when we came to the open-headed note—the note with the white face. **We sang it to two taps.** Sometimes an open-headed note has a dot beside it. Then what did we do? **We sang it to three taps.**

   N.B.—Similarly develop that an open note without a stem (if the chart contains one) is sung to **four taps.** The word "points" may be used instead of "taps" when singing from the chart. Do not, at this stage, teach the terms "quarter note", "half note", "whole note", but rather "one-tap note", "two-tap", etc. Do not permit the statement "we give it two taps" or "it gets two taps". Such a statement does not express the truth and encourages a wrong attitude of mind. Notes and rests are **performed to** the feeling for beats or pulses pre-existing in the mind and regular tapping (or pointing) is the physical act representing this feeling of beat or pulse. The statement for rests is **"we keep silent to one tap"** or **"we keep silent to two taps".**

   Do not, in any grade, allow the loose statement that a rest means "to stop". Music never stops until we reach the double bar at the end; rests are part of the music. The right attitude of mind toward the relation between music and beating in the process of sight-singing must be fixed at the start.

3. Have the class make a rhythmical analysis of the song by clapping the pulses as they were accustomed to doing in the first part of this grade. Teacher—"Watch the song picture as you clap and sing; do you see a sign in the picture every time you make a strong clap? The **bar line** is thus discovered and understood in its true sense as **the sign of the strong accent.** "Notes that like to be stronger than the others have bar-lines in front of them". The term **"measure"** (from each to the next strong accent) may be presented now or a little later on. Theoretical terms now used and understood are: staff; staves; line; space; note; rest; head; stem; bar-line; measure; double bar.

   Terms and signs not needing explanation at this time are: clef; key signature; time signature; sharp; flat. These are shown in the chart picture but not explained.

Exception might be made in the case of the **upper** number in the time signature or "meaure mark", this number telling us whether the song is 2-pulse, 3-pulse or 4-pulse. Songs in six-eighth measure should not, of course, be used at this time for purposes of sight-singing. Expression signs should be omitted in making chart copies.

Blank Staff

Through the above interesting development the children have been learning the symbolization, in written music, of simple relationships of pitch and of duration. They now require a training and testing field with attention, first, to the element of relative **pitch** notation. This still should be associated with the concrete song.

Remove the chart. On a side blackboard draw, free-hand, a large staff. It need not be longer than three or four feet and should be quite open, the lines two or three inches apart. Place the clef and key signature as in the chart song just studied. Omit the time signature.

1. Suggest going on a musical journey. You then ask the class to sing as you point to the lines and spaces. No notes are written. Point to the note positions of the song just studied by chart, pointing them consecutively in their regular song order. The children will, of course, anticipate the tones and names for the positions to be pointed and even the positions themselves, as the sequence has already been thoroughly impressed. But this procedure serves as an easy beginning to various blank-staff practices calculated to fix relationships of staff positions with DO on the first line. Where long notes occur in the melody the pointer is allowed to rest on the line or space for the proper duration of the sound.

2. Suggest another journey. This time the song may be thrown out of rhythm for you further suggest that, during the journey, we may wish to rest, here and there, to "admire the scenery". The teacher then allows the pointer to dwell on positions **not** in the tonic chord. The positions dwelt upon and repeated are those for **re, fa, la, ti,** wherever these notes occur in the sequence of song tones. In the chart drill these notes have not been impressed so strongly as those called do, mi or so. Hence this practice is needed

to equalize the impression of **all** the tones (notes) with respect to their relative staff positions.

3. Teacher sings a motive or figure from the song; a child comes forward, points it on the blank staff. The class sings it as it is being pointed. Treat several other motives in the same way.

4. Teacher points out one of the motives. Class renders it, with syllables, at the teacher's command. Repeat with other note-groups.

5. Take the class on a "free journey" through the blank staff. That is, while preserving the general course of the song, certain notes are made the base from which various side trips may be conducted. Excursions made from the path of the song, as if imaginatively, for the purpose of picking wild flowers, above and beneath the "base note" will do much to familiarize the class with the whole staff. At first, these wanderings should be by single steps, though little difficulty would be occasioned by skips amongst the tonic chord note positions.

6. Form a line of children from the seats to the blackboard. (a) The teacher sings easy groups of tones with syllables, hands the pointer to the first child who repeats the tune while pointing it on the staff. Each child, in turn, is given a new group to find. (b) The teacher points a group that makes an easy and intelligible tune figure; each child, in turn, sings the whole "figure" after it has been pointed.

7. The teacher **writes, in musical notation,** motives and figures of melody containing the different note and rest values studied. These are sung by the class to a steady tap. A line of children is then formed, the **individuals** singing the note groups written.

Note—Guard against flatting. Keep the true tone of DO in the ears of the children.

For each of the remaining charts having DO on the first line all of the above described programme should be repeated. **Three** chart songs are advisable in order to provide a good variety of **tune** movements as well as a fair variety of **rhythmic** movements.

Independent Reading

The class is now ready to make their first readings of new music without reliance upon particular tune forms that happen to be contained in any one of the charts already used. A staff, four feet long, with lines about 1½ inches apart should be **painted** in a convenient place on the blackboard. The advantage of painted lines over chalk lines is obvious. Prepare a number of two-bar tunes in the key of "first-line-DO" (signature of E or E flat) and present them on the blackboard staff, one at a time, for sight singing. The range of note values employed should be, exclusively, those used in the charts already studied. The following suggest the type of examples to be used:

Some may sound well when sung backwards; they will then be, virtually, new exercises.

Procedure

For some time to come it will be well to fix a certain definite procedure for all sight-singing exercises. Give the tone for DO and have the class sing Do-Mi-So-Mi-Do (the tonic chord ascending and descending) followed by the command "Class! First note, Sing!" The children attack the first note and are to sustain it while executing a few points toward the music, the teacher repeating "touch-lift, touch-lift, touch-lift", thus regulating the pointing or air-tapping. At the same time the teacher maintains a steady tap above the first note. At the command "Sing!" the class proceeds smoothly through the exercise.

The Foremost Principle in Sight Singing

Let it be said that **this** is the time to establish the first and most important principle in sight singing which is that, no matter what the cost in wrong notes, the **rhythm must be kept moving.** That explains the insistence on tapping. Put into simple terms, the tapping is done **so that we may know when to sing the next note.** To be able to sing the next note (or to silence a rest) when it is due means good **time** singing though not necessarily good **rhythm.** But without good **time,** good rhythm is impossible. Therefore, to sing **time** well is extremely important. The "next note" **must** be sung at the dictate of the tapping finger, even if the pitch or name be incorrect. In demanding this of the class the teacher must be (kindly) inflexible. The children will soon feel the necessity of looking constantly ahead so that every note will take its proper time value in the phrase. Any errors in tune or syllable naming may be considered by themselves afterward, then a fresh start made. **But at each fresh start there must be perfect rhythmical progression to the double bar.**

Exercise 1 of "777 Graded Exercises in Sight Singing for Schools", Book I, may now be copied on the B.B. staff and, with the same preparation as above described, the class to sing it throughout. For some time yet all sight singing should be done, first with syllables, then with "loo".

Breathing Signs

We have seen the importance of Rhythm. Good rhythm depends upon good **phrasing** and, in order to preserve correct phrasing the children must be led to take breath at certain specified places. These places are indicated by commas located at intervals above the staff. Breath should be taken only at the breathing signs and at rests. As soon as possible, the class should have cultivated a fixed habit of looking forward to the next comma (or rest) for their next breath. Without this attention the whole musical meaning may be lost. Music speaks to us in phrases. **A "feeling for the phrase" is fundamental to the understanding of music either read or heard.**

Books

Each pupil should now be supplied with a copy of Book I of "777 Graded Exercises in Sight Singing". The class is directed to turn to Exercise 1, Page 5. They have

just sung it from your B.B. copy; now, after the same little initial preparation, they will sing it from the books.

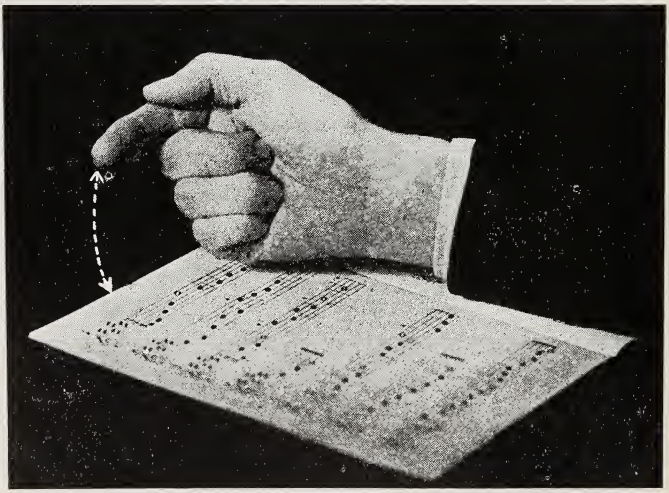
Tapping*

When singing from the blackboard the class pointed the pulses. Now, when singing from books, they will mark the pulses by **tapping.** The tapping is done **above** the notes in the white margin which may be termed the "tapping space". The fifth, fourth and third fingers of the right hand are curled up in the palm of the hand, the thumb resting upon the second joint of the first finger which, extended, does the tapping. The hand is held slightly above the book to admit of an easy rotary action and turned so that the finger, when in position, is pointing to the pupil's **left.** A full tap consists of a touch and a lift. Much depends upon the regulation of this tapping movement for, if the lift be too high with a kind of pumping action of the forearm a clear sense of the beginning of the beat cannot be felt. Children, if not guided carefully in this very important matter, will tend to adopt many diverse methods of executing the tap. The height of the lift should be as uniform as possible amongst all the pupils, about five inches producing the greatest sense of control.

Some children find it difficult to maintain a steady tap over a period of time. It is well, therefore, to give the class occasional tapping practice **by itself,** the teacher observing to detect any who are tapping irregularly. The teacher may guide this action by repeating "**touch**-lift, "**touch**-lift" (several times), emphasizing the word "touch" at each repetition. It is not unusual to find five or six children in a class of forty who lack the control necessary to maintain an absolutely regular movement for, say, fifteen consecutive taps.

There are those who advocate hand swinging in the manner in which time is usually beaten, instead of using finger taps. But, in the more advanced stages of sight-singing as found in the succeeding Grades, the problems of time are more concerned with the analysis of the single beat than of the measure.

* The system of tapping the pulses is a familiar custom in the schools of United States. One of its notable champions is Thaddeus P. Giddings, the veteran Supervisor of Music in the Minneapolis Public Schools, where sight singing has always received important attention. Mr. Giddings ascribes the origination of this idea to Francis E. Howard, sometime Supervisor of Music in the schools of Bridgeport, Conn. The present treatise aims to make certain original contributions to the extension of the tapping principle.



Tapping has only one important purpose—to discover the timing of the notes. When this purpose has been fulfilled there is no advantage in repeating the process at each repetition of the music. Indeed it may easily be a disadvantage, for it may prevent a realization of the longer, smoother view of the rhythm as a whole. Tapping should be discarded, therefore, **when its purpose is accomplished** and the music re-read while the hand swings the beat-pattern of the measure, or, without any physical action.

The children must tap immediately above the note or rest they are performing, always keeping an eye on the next few notes. If, for any reason, two children must sit together it is better that the child on the **right** do the book-tapping for the two. The children must be brought into the correct attiude of mind regarding the act of tapping related to sight-singing. This attitude may be expressed in the following slogan—"We must sing to our tapping, **not** tap to our singing".

The first ten exercises in Book I are in the key of "1st-line DO", five being in the key of E and five in E flat. These should all be gone through.

It is better to leave the children largely to their own resources in rendering all sight-singing material. A teacher who falls into the habit of offering generous assistance with her own voice must be accused of bad teaching; her position is in the background, offering a tone perhaps here and there to keep the singing moving. Such assistance should be gradually reduced as time goes on and accorded only when an unexpected interval overtests the courage of some of the children. The teacher may maintain a quiet, but audible tap upon the edge of the desk with her tuning fork.

In-so-far as **time** is concerned, each exercise must be perfected before proceeding to the next, but, as regards **tune** and **note-naming,** the same perfection need not be exacted for these latter elements will gradually improve with increasing experience.

"DO" on a Space

Now, take up the other series of three charts with DO on the 2nd space. These represent the keys of A and A flat, both of which are members of the "nine common keys", that is, the keys in which music is most commonly written.

Exactly the same routine is to be followed as described for the 1st-line DO charts. Assume that the class knows nothing and take up every step exactly in the order as described for the first charts, including the blank staff procedure. "High DO" is now out of the picture, but we have "Low SO" which has not occurred before.

After taking the class through a few two-bar exercises, of her own invention, written on the B.B. staff in the keys of A and A flat, the teacher copies exercise 11, page 7, of Book I, "777 Graded Exercises". The class will sing this from the blackboard, then from their books. They will then proceed to sing, directly from the books, all the exercises up to and including Ex. 19.

The foregoing is a description of what may be considered a reasonable groundwork to occupy the average Grade II class during the latter half of their year along with other musical activities. The author will not busy himself with laying this work out in suggested monthly outlines. Any intelligent teacher will be able to distribute the content over a period of four or five months. Those schools in which sight-singing has not, hitherto, been pursued may carry through the plan of this work with Grades III, IV or even V. These higher classes will be able to cover the ground more quickly, advancing with greater strides than the younger pupils.

Toward the end of the term the knowledge gained as to the relative location of the staff-notes may be crystallized in the form of statements or rules for future guidance. These rules should now be written on the blackboard, copied and memorized by the class. They are as follows:

Rules of Location

1. When DO is on a line, MI and SO are on the next two lines and High DO on the space past the next line.
2. When DO is on a space, MI and SO are on the next two spaces and High DO on the line past the next space.
3. RE, FA, LA are on the spaces resting upon the DO, MI, SO lines **or** the lines resting upon the DO, MI, SO spaces.

In the next chapter discussion will be made of the mental impressions or "effects" of the tones in their scale relationship, as important to sight singing. Before Grade III only the slightest reference need be made to this factor in tone thinking. Occasionally hint at the strong, bold characteristic of DO; the bright, sunny sound of SO; the mild, peaceful tone of MI. Particularly with reference to the tonic chord tones, these ideas may very well be germinated in Grade II.

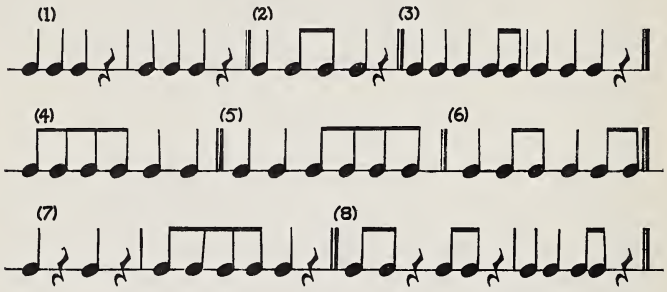
Ear Tests

During the first half of the Grade II year much valuable ear training was conducted, all fully described in this treatise. This took the form of training RECOGNITIONS, through the ear, of (1) pulse arrangements, (2) tune direction, (3) comparison of phrase designs—all connected with concrete musical experiences through the use of certain of their songs.

A few **abstract,** rhythmical tests may now be given, consisting of nothing more than the repetition of rhythmic patterns tapped by the teacher. Examples such as those listed below may be tapped on the edge of the desk with the flat side of the tuning fork held firmly so that it will not vibrate. The children repeat the examples, tapping on the desk with the flat side of their rulers. The command is "Class! Ready! Tap!" If any confusion ensues have it done by rows.

These exercises involve, on the child's part, keen concentration, memory and (more than anything else) **control.** One finds, in these responses, that some children, though thoroughly understanding the rhythmic plan of what they hear, are unable to remember it even for a few seconds, therefore unable to repeat it exactly. Others thoroughly understand, appreciate and remember but lack the motor control necessary for a true repetition. The most of those who fail are of this latter type. The author has found that children (in any Grade) who have had training in tap dancing make the best showing in this kind of rhythmic test. It should not be assumed that the best singers will show "tops" in this test, or that the monotones will fail as a class. Some of the tune-dull children will reveal a surprisingly accurate ear for rhythmic patterns. At all events these

tests help, importantly, to train mental and motor co-ordination. Each test may be sounded twice before calling for a class response. Allow a few seconds to elapse before directing the class to repeat it.



CHAPTER V

Division II—Grade III

The children who have had the teaching described in Chapter IV now enter this Grade prepared to sing, at sight, simple music in which the key note is lodged either on the first line or on the second space. These two positions involve four of the nine major keys in which music is most commonly written. Since **all** music must have its key note either on a line or a space, the broad principles of note locations have, then, been mastered. These principles were enunciated on page 36.

If the location relativity of staff notes in the Line-DO and Space-DO arrangements is now firmly fixed in the understanding, the transfer from 1st line and 2nd space to the other five common keys will offer no difficulties.

It is better, however, that these five remaining keys be introduced in a logical order. Such an order would reserve for last the two keys in which DO, the key note, is located at the lowest and at the highest point on the staff—the keys of C and B flat. The order, then, from a logical standpoint, would be G, F, D, C, B flat. Not only is the C, in question, located outside of the staff proper but, very probably, the key of C is one of the least represented of the "nine common keys" in all **vocal** composition. Hence its position near the end of this series of keys.*

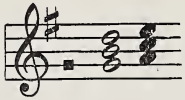
The whole cycle of the nine common keys should be completed within the first six weeks of Grade III.

The first presentation of each new key is best made by a central, blackboard copy of the song or exercise to be read. Throughout this period let the DO position be marked at the beginning of the music by a small, neat square which may be referred to as "DO's castle".

The children review and recite the "Rules of Location" (see page 36). The teacher makes a whole note on the

* The beginner in any kind of **instrumental** music is introduced to the keys upon a different basis of logic—that which is decided by the number of sharps and flats in their scales. The nine common keys are usually introduced to the instrumentalist in this order—C, G, F, D, B flat, E flat, A, A flat, E. It must be remembered that the instrumentalist is dealing with **fixed** pitches and the exigencies of fingering created by the appearance of more and more sharps and flats. The sight singer is not concerned with such considerations; he deals with **relative** pitches.

new DO position. She then asks a child to come forward and write similar notes on the MI and SO positions; another to write RE, FA, LA in filled note-heads. This results in an arrangement as shown below. It should be written to the side, above or below the music to be read:



Six of the seven notes of different names are thus, by this chordal arrangement, easily captured by the eye and held in mind. The law of arrangement expressed in the "Rules of Location" is thus brought into a picture.

Preparatory to the first reading in the new key the teacher may make group isolations with two 6 inch rulers as was done with the chart songs, first having children "picture frame" groups sung to them, then having the children sing groups that are "picture framed" for them. The key note must, of course, have been clearly sounded by the teacher and repeated by the class before embarking upon any practices.

These preparations and practices having been duly covered, the class is directed to sing through the music. The class then sings the same exercise (Ex. 20, Book I) **from the books,** singing to a steady tap in the tapping space above the notes.

Let us assume that the teacher and her class have faithfully followed through, in all its detail, the plan proposed in the preceding pages and have sung two or more examples in each of the nine common keys. The music has been easy; that is, there have been no awkward skips between the the notes, the note values have not been shorter than one pulse and no other beat-unit than the quarter-note has been used. Nevertheless the teacher may be conscious that all is not well; that the singing of one song or exercise is not definitely resulting in an added facility in singing the next example. In a measure, the teacher becomes discouraged and, possibly, skeptical. We must remember, however, that the acquisition of any kind of technique never moves forward in a straight, uninterrupted line. The mind works in periods of advancement, periods of quiet and periods of

retrospection, and the child's mind is no exception. Repetition and review are indispensable factors in teaching anything. The class must be given occasional **easier** exercises through which the mind may be rested while still in training.

Oftentimes the teacher loses sight of fundamentals that are bed-rock to success. Let us again enumerate these fundamental principles:

1. Key feeling must be firmly established by a clear sounding of the key tone.

2. Use of the proper commands for beginning. Let us suppose that the music is in four-quarter measure and begins on the fourth beat; the teacher (after the DO tone is given) directs "Class! Ready! **Touch**-lift, **touch**-lift, touch, touch, one, two, Sing!" That is, the command "Sing!" is given one beat before the beat-position of the first note. This ensures simultaneous, decisive **attack** from the whole class.

3. **Most important principle of all.**—The forward, rhythmic march or stride of the music must be maintained at all costs, arriving at the double bar on schedule time. Everything else is of secondary importance. The conscious misapplication of a syllable-name must occasion no backward look. Wrong sounds produced by an individual or heard by him should cause that individual no dismay. If, momentarily, the name of a note due to be sung cannot be recalled, the note may be omitted or sung without any particular name. First and foremost comes the **rhythm** insofar as it means the correct **timing** (valuation) of the notes.

4. Closely connected with (3) is the principle of, at all times, preserving the **spirit of fun.** This humor is the saving grace of sight singing. No mistakes other than those of time should be taken seriously. **Time must** be right even if the notes are merely spoken instead of sung. Mistakes other than time are to be taken as only amusing. When, in this way, it is made a play activity sight singing can become one of the most entertaining of indoor sports.

5. To make sure of this ever-important **time** singing we have the institution of "tapping". See pages 43, 44, 45 for a description of the tapping process. This is one thing that calls for close regimentation. Each individual must learn to **sing to his tapping,** not merely tap with, to or at his singing. Rules are being built up—"When we meet a white note with a stem we sing it to two taps": "when we meet the curlicue sign we keep silent to one tap," etc. The performance is to the tapping, not the tapping to the performance.
6. Set a moderately slow speed for the first singing of an exercise. The second time through it may be taken faster provided it was sung correctly the first time.
7. The teacher should not assist with her own voice except by a single note, here and there, to prevent collapse. Assistance of this kind should be gradually reduced as the class gains in experience. This is the rock upon which many teachers founder. Success in sight singing demands self-reliance; that very desirable quality may be cultivated through sight singing. A teacher who continually assists her class in their sight singing supplies, by so doing, the one insurmountable barrier to success: she invites dependence, thus nullifying the whole aim.
8. In the interests of phrasing (through which, alone, musical meaning can be expressed), the taking of breath must be regulated by the breathing marks (commas) printed above the staff.

The teacher may question "What is to be done about tune mistakes?" The answer is to make a practice of jotting down the interval concerned in each instance of deviation from the true pitch when the error is made by a considerable portion of the class. You will soon find that there are certain intervals of which the class is always more or less uncertain. Prepare a number of very short exercises embodying these intervals in different keys and in different rhythmical connections. As a prelude to the next lesson present these for study, one by one, on the blackboard. Then, once again, go over the exercises of the previous day.

Intervals are not necessarily difficult because of their width. The possible intervals existing amongst the tones of the tonic chord are the 3rd, 4th, 5th, 6th and 8th

(octave), most of them wide intervals. Because taken collectively they form the "chord of nature", the prominent tones in the natural harmonic series, and are, therefore, uppermost in the musical consciousness, the component sounds present easy stepping stones and, thus, the intervals are easily made familiar.

The first wide intervals to appear in the early pages of Book I of "777 Graded Exercises" are in the DO-MI-SO (tonic) chord, the 6th and octave appearing first, being more melodious than the 5th. The 6th (Mi—high Do) appears in Ex. 4, but no difficulty is felt, especially since the notes constituting the interval are not in the same phrase-group. The same applies to the octave leap in Ex. 6. The 5th is found in Ex. 10 as a tonic chord interval. The 5th as a Dominant chord interval (So—Re) is more difficult; it is shown in an easy approach in Ex. 11. In Ex. 12 both the Tonic and Dominant chord 5ths appear. In Ex. 15 the 5th is followed by the 4th. The 6th formed by Mi and low So is shown in Ex. 16. These wide intervals are introduced gradually in the progress of the exercises. An easy example of the 7th is shown in Ex. 21 where the leap is to the strongly felt "low So".

The exercises from 1 to 27 have been constructed to bring out the following features:

(a) The most common skips occurring amongst tonic chord tones.

(b) Short melodic sequences. A melodic sequence is a pattern of melody repeated once, at least, at a higher or lower scale level. Ex. 3, 6, 12, 13, 18, 20, 21, 24.

(c) Skips of a 3rd, other than tonic chord 3rds. Ex. 9, 10, 14, 15, 17, 18, 19, 21, 22, 24, 26, 27.

(d) Repetition of musical figure. Ex. 3, 18, 19, 22, 27.

(e) Rests. Ex. 9 to 17, 19, 21 to 24, 26, 27.

(f) Ties. Ex. 13, 14, 15, 27.

(g) Cross accent; i.e., the same figure repeated but beginning on a different accent. Ex. 22.

Moreover, all the exercises are well balanced in form, for the most part consisting of four or some multiple of

four measures. Also, while building up certain technical features, this has not been done at the expense of melodic interest and rhythmic vitality.

Flash Cards

We now come to the 5th group of exercises, page 12,— a series of Flash Cards. These short exercises, appearing at intervals in the first two books of the Course, are for the purpose of training the eye to grasp, in a brief space of time, the musical thought contained in a group of notes presenting a thought-unit. The value of such a device is often demonstrated in connection with the early work in language reading and it may be quite as effectually applied in the training process of music reading.

Music reading cannot be successful until the eye becomes accustomed to searching out the thought-units (figures, motives and phrases) by moving steadily from left to right across each line of notes. The thought can never be gathered through a note-to-note reading method any more than literature can be intelligently read by a word-to-word method or by the laborious articulating of the syllables within each word.

As implied by the word "Flash Card" each, for its most effective use, should be transferred, in large notes, to a card from 12″ to 15″ long and about 8″ wide, the notes made as neatly as possible. The DO tone being sounded by the teacher, the card is exposed for from 3 seconds in the easier examples to 5 seconds in the more difficult. The card is then removed from view and, at your command, the class sings the note-group. The time limit allowed will soon impress upon the children the necessity of quick thinking.

Almost invariably the Flash Card practice proves to be a stimulating exercise and one into which the children enter with spirit. The results are often surprisingly good. They should deliver the notes to a steady tap on the desk. Let some of these tests be sung to the syllable "loo" or "laa". It is well to gradually lead them away from dependence upon the **actual utterance** of the syllable names, although these should abide in their minds. By this use of flash cards the eye is trained in the ready perception of melodic figures and motives and in the conception of the musical message contained.

After a fair number of cards have been thus employed, the class may read the groups directly from the page. The DO tone is sounded and the class given from 3 to 5 seconds to view the group. At the command "Cover!" the children place the left hand over the exercise to hide it from view, at the same time raising the right hand in readiness to perform the tapping. At the command "Sing!" they render the group to their tapping with or without syllables as directed.

In the exercises which follow, up to Ex. 64, the following features are developed, some of which are new:

(a) Sequential groups—Ex. 36 to 43 inclusive, 50, 61, 63.

(b) Skips of a 4th other than So to Do—37, 38, 50, 53, 56.

(c) The "changing note" group as illustrated in patterns like the following:*

(d) Figure repetitions: the identical repetition of a group heard earlier in the tune—Ex. 53, 55, 56, 57, 59, 60, 62.

(e) Suggestion of minor—Ex. 64.

The child should be given frequent impressions of such musical characteristics as sequential groups, changing notes, figure repetitions in simple music for these are impressive little items picked from any composer's work box. It will be seen, then how very importantly these exercises bear upon the ultimate aim of **Music Appreciation.** That aim has been kept uppermost in the composition of the exercises throughout the four books of the Course.

The remaining sixteen exercises for Grade III are presented on slightly contracted staff. In any kind of reading

* Inasmuch as it is the habit of the best composers to frequently write such inflections, the children should become acquainted with the manner.

the small child requires large images at first, owing to the important relation to eye strain. For the first 23 pages a very ample spacing was kept between the lines. Now that vision has become keener with practice, the staff is slightly narrowed. This process is twice repeated later as the child becomes more and more "staff conscious".

The Interpretation of Key Signatures.

Attention may be drawn to the cluster of sharps or flats or the single sharp or flat (show a sharp and a flat on the blackboard) immediately before the two numbers at the beginning of the music. The statement may be made that they are placed there to tell us where DO is. They are called the **sign of the key,** or the **Key Signature.** If there are neither sharps nor flats, that, in itself is a key signature, another way of telling us where DO is.

It would be folly to attempt, with these young minds, any theoretical examination of Key. At this time Key need mean nothing more than where DO is located. Have the class commit to memory the following rules:

How to Find "DO"

1. **When there are SHARPS in the Signature:**
   The last sharp is on the **TI** position. If on a line, the three **lines** below it are SO, MI, DO; if on a space, the three **spaces** below it are SO, MI, DO.

2. **When there are FLATS in the Signature:**
   The last flat is on the **FA** position; count down, position after position, FA, MI, RE, DO.

3. **When the Signature is Blank:**
   DO is on the **first line below.**

The last sharp or flat is, of course, that which is furthest to the right.

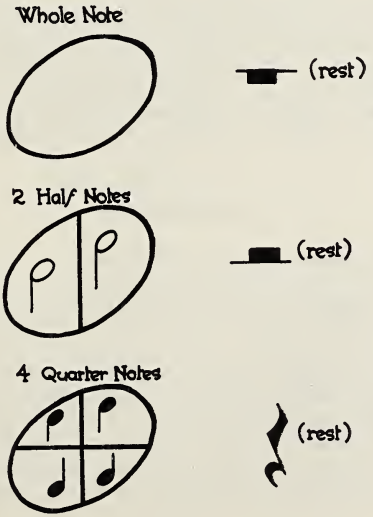
A special exercise should now be given in the quick location of DO. Form a line of children at the blackboard. Make a neat signature of four sharps. The first child makes a Whole Note on DO. Teacher erases the note and also

the last sharp. The next child makes a Whole Note on DO. Teacher, by erasing the note and the last sharp, continues this process until all are erased; writes the four sharps again and repeats with the remaining children in the line. Conduct the same practice, using flat Signatures.

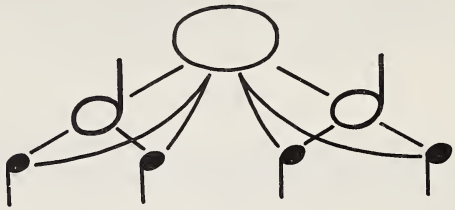
Theory

1. The conventional **value names** of the notes and rests in use up to this point are now to be taught. It may be done in the manner as here described.

Draw a very large Whole Note, to look, perhaps like a large Easter egg. Write its name above it. Draw another write a Half Note. Draw still another Whole Note and, by lines, bisect it both vertically and horizontally, thus dividing it into four parts. In each quarter part write a Quarter Note. To the right of each of these diagrams write the corresponding rest. The diagrams will appear as below:



This will be sufficient to show the arithmetical relationships. Again, the diagram below may be used:



These, along with the Dotted Half Note (𝅗𝅥.) are the only notes used in sight singing in this Grade.

2. The lower number in the Measure Mark (Time Signature) may now be explained as telling us which kind of note is sung to one tap or beat.

$$\frac{2}{4} \qquad \frac{3}{4} \qquad \frac{4}{4}$$

may now be given their interpretation as, respectively, two-quarter measure, three-quarter measure, and four-quarter measure. One of the fairly recent reforms in musical terminology is to speak of ¾, for instance, as **"three-quarter measure"** rather than "three-four time,,' and to use the term "measure mark" rather than "time signature".

Ear Training

1. Mental Impressions or "Effects".

The tone names Do, Re, Mi, Fa, So, La, Ti, imply, in this system, relativity of pitch—not fixed pitches. While there are fifteen possible major scales, all are built on the same formula, which formula is summed up in the sequence of the So-Fa syllable names as listed above and referring to the 1st, 2nd, 3rd, 4th, 5th, 6th and 7th degrees of any one of the major scales. Strike a single note on the piano and there is no key feeling established. Knowing that the note struck is F or C or A flat or any of the fixed letter names still leaves no feeling of key. But if we call

the note Re, Mi or Fa or any of the syllable names the key is at once decided, for Re would refer or relate to an implied Do, the key note, a 2nd below it; Mi relates to Do, a 3rd below it; Fa relates to Do, a 4th below it—and so on. Re, Mi, Fa, So, La, Ti are, therefore, only names selected to represent a relativity to a central or governing tone, the **key tone,** which is called DO.

Though something of a digression, it should be explained here that the use of these syllables as a means of facilitating sight singing is of ancient origin, dating back to the early part of the 11th century. It was noticed by Guido d'Arezzo (995-1050), a monk, that a favorite latin hymn to Saint John the Baptist was so constructed that the first syllable of each line began with a tone one step higher than the first syllable of the preceding line. Guido, being a musical innovator, found that, by selecting these tones and keeping their association with the initial syllables of the hymn lines, he was provided with a musical yardstick or scale, very useful in estimating musical intervals in the process of singing by note.

Hymn to Saint John

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum
Sancte Johannes.

(Translation: "In order that Thy servants with loose chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips O Saint John").

The initial syllables, thus used, formed a scale of six tones, five of which were favorable to vocal resonance. "Ut", on account of its lack of resonant quality, was later changed to "DO". The seventh note of the scale, "Si", was added some time in the 16th century, the name being later changed to "Ti" in order to eliminate the repetition of the consonant "s" in the series.

The above dissertation is, of course, for the information of the teacher only; it is hardly digestible by the Grade III child. But the writer wishes to emphasize that the feeling of relativity amongst the scale tones through a syllable-name association can be apprehended by the younger children, and is of the utmost importance in its relation to ear training and sight singing.

The method of superimposing the same series of syllables, from DO to its octave, upon the fixed tones of each and every major scale was brought into a system by John Curwen (1816-1880), an English clergyman, acting upon the inspiration of some experiments he had seen conducted by a Miss Glover, a class singing teacher of Norwich, England. He elvolved the method of notating time known as the Tonic Sol-Fa system. This system is still in wide use in the Old Country. The accommodation of the same scale of syllables to any (major) key by always naming the key-note DO—the English spelling is DOH—caused the system to be known as the Movable DO to distinguish it from the Fixed DO system.

At the same time, Curwen made much capital out of his discovery that the tones of the scale, considered collectively, left upon his ear a sense of inter-relationship or family consciousness which assigned to each constituent tone a certain peculiar quality. These individual characteristics he termed the "mental effects" of the tones. This was a most useful discovery and one which he was able to transmit to his classes without difficulty provided the tones were sung slowly, that a strong key feeling was established ("the ear filled with the key") and that the effects were not disturbed by unusual harmonies. He also devised a system of manual (hand) signs intended not only to remind one of the "effects" but to intensify one's appreciation of them.

Thus arose the "Doctrine of Mental Effects," a doctrine which contains so much of value in cultivating a familiarity with the complexion of the tones in their scale relationship that the present writer attaches much importance to it as a factor in securing co-ordination of ear and eye in sight singing.

The characteristics recognized by this doctrine as peculiar to the tones in scale association are as follows:

Tone	Mental Effect	Hand Sign
7. TI	Sharp, piercing tone. Expectant, urgently wishing to rise to DO; (the "lively", "Johnny-Jump-Up" tone.	
6. LA	No particular effect, though Curwen classifies it as a sad, weeping tone.	
5. SO	Grand, clear bright; (sunshiny SO").	
4. FA	Gloomy, lonesome, serious; melancholy, despondent. Expectant tone, wishing to fall to MI; (the "cry in the wilderness", the ,'down in the dumps" tone).	
3. MI	Calm, peaceful, gentle; soothing.	
2. RE	No particular effect although John Curwen classified it as the "rousing, animating" tone.	
1. DO	Strong; firm; (the "governing tone"; the "father of the family"; the "hub of the wheel", etc.)	

In introducing this teaching the mistake should not be made of merely using the hand signs without reference to the mental effects. Nor should the teacher show the signs without **first** drawing attention to the tones' peculiar characteristics. The hand signs are reminders—they serve to

recall and emphasize the mental effects, therefore should be reserved until the idea of these effects has been germinated.

While, in the interests of completeness, a full scale of hand signs is necessary to make possible the conducting of practices by hand signs alone, it will be noticed in the above summation that only five of the seven different tones of the diatonic scale have been recognized by the author as possessing clearly distinguishable "effects". They are DO, MI, SO, FA and TI. The FA and TI have a magnetic attraction, the former downward to MI and the latter upward to DO. The key-tone DO will easily be felt as the centre of gravity of the whole tonal family. SO, the "bugle call" tone, will not fail to appeal as the "call to arms", bright, dominating; indeed it is termed the Dominant in the musical classification. MI will easily stand in contrast as the more effeminate, gentle, soothing tone in the interesting family. Tonic sol-fa educators refer to RE sometimes as the "prayerful", sometimes as the "rousing", "animating" tone. These terms are contradictory and only serve to reveal the inconsistency of the mental effect of RE. Neither is LA, dubbed by the originators of this doctrine as the "sad, weeping tone", any more consistent, for, even in slow movements, it frequently appeals as a rousing, animating tone. It is, then, inadvisable to attempt a stimulation of children's imaginations to the perception of a constant "mental effect" for the two tones, RE and LA.

Appreciation of the mental impressions of the tones DO, SO, MI, FA and TI cannot be complete with the teacher's first efforts in this direction. The idea takes hold cumulatively throughout repeated romancings about this topic over weeks and months of time.

2. Tune-Ear Tests.

At about half way through the Grade III year the children will be able to respond, in correct tune, to numbers of simple three-note groups dictated, orally, by the teacher. The response should be either by the so-fa syllables or by the neutral syllable "loo" or "la". At first the teacher may be content with accepting the pupils' responses in tones of equal length. As soon as possible, however, rhythmical variety should be introduced into this dictation, the pupils

replying in the same rhythm. For instance, if the tone group is **mi-fa-mi** let the teacher dictate these tones in a definite rhythmical form such as ♩. ♪ ♩ or ♪ ♪ ♩ or ♪ ♩ ♪ The children supply the sounds (either by so-fa or neutral syllable as directed) **in the same rhythm.** This exercise, when thus coupled with a characteristic rhythm, carries an added musical value.

The above is preparatory to genuine ear **tests** in which the children are exercised in the **accurate recognition** of simple three-note tune forms.

Objective—By the end of the Grade III year at least 75% correct answers should be attained in the recognition of the following **ten tune-forms:**

1. do-mi-so
2. mi-re-do
3. do-ti-do
4. so-mi-do
5. la-ti-do
6. do-re-mi
7. so-la-so
8. mi-fa-mi
9. so-fa-mi
10. mi-re-mi

The order of these ten tests should be changed at each new presentation and with varied rhythmical figuration. In these tests the teacher **sings** the group with "loo" or "la" after establishing the "do" tone; the pupils respond with the same tones and rhythm but with the correct so-fa syllables. For the first few efforts the teacher may allow the whole class to sing the reply. But as soon as practicable, the rule is **individual** response. Set a time limit of ten seconds for each test. When he feels that he has the correct answer the pupil stands. At the expiration of the time limit the teacher points to a pupil who **sings** his answer. Those agreeing signify their approval by sitting. The stimulus of competition may be secured through conducting the exercise on the lines of the old-time spelling match.

Periodically during the latter half of the year and finally in the month of June, **written** tests in ear recognition may, profitably, be taken. Only by this means can a true estimate of the individual and class standing be ascertained.

Distribute long slips of paper upon which the pupil will list, vertically, the numbers from 1 to 10. From a previously arranged list the teacher will sing the tone groups, one by one. Within a reasonable time limit (four or five seconds) the teacher repeats the test and the child writes his answer. On the completion of the ten groups the children sign their names and exchange papers for marking. The teacher then announces the correct answers, the children marking. The papers are then brought forward, the results tabulated and the percentage of correct answers posted on the blackboard. At each successive test the class will, naturally, aim to improve upon their previous mark.

CHAPTER VI

Division II—Grade IV

Topics—Impressing "La"; impressing "Re"; the equally divided beat introduced; introducing "Fi"; "Fi" in notation; introducing "Te"; "Te" in notation; ear training in Tune; ear training in Time; theory.

In the first five chapters of this treatise the endeavor has been to lay down, for methodical sight singing, what is the *sine qua non* in any art or science or, even, game; i.e., **a secure foundation.** A good golfer knows his stances, addresses, swings and carry-through and doesn't wear slippery shoes. The good skater knows the value of ankle support. There are still those, however, who are under the delusion that good sight singing ensues from mere association with the written symbolization of music. While rare exceptions exist, such are like those who aspire to become golfers by "getting out there and taking a crack at the ball". The author learned his golf that way and, after many years, is still experimenting.

Up to this point the pupils have made a thorough foundation in simple sight singing. The tune movements have been purely diatonic, i.e., no tones have been referred to other than those of the key-scale. In time and rhythm only the most ordinary note values have been taken into account, and only the simple measure forms of two-four, three-four and four-four. That golf simile just once again—now that we know the main strokes we shall sally forth to learn the finer points of the game.

1. Tune. Impressing "La".

Most pupils advancing from any Grade level to the next higher have had, perhaps, two months of holidays intervening. It is, therefore, necessary to occupy a few weeks in review, upon entering a new "Grade". Advantage may be taken of this review period in consolidating some of the ground already covered and, in particular, making certain of some of the larger scale-leaps. Chief amongst these are leaps to "la", the sixth tone in the major scale. While the "doctrine of mental effects" provides a most useful guide in the estimation of a tone's relative position

in the scale, the contention has already been recorded that, when applied to "la" and "re" this doctrine is of little value. (See Chapter V).

How, then, shall we strengthen the feeling for scale-place with respect to these tones?

It may be said that the more usual habit of "la" is to follow through to "do" rather than descend to "so". The tune-form la-ti-do is familiarized by its presence in many cadences, both final and secondary; it also has frequent occurrence in melodies at points where no cadence is implied. Let us note this tendency of "la" and devise exercises to play up the natural flight of "la" through "ti" to "do". To this purpose the following programme of procedure is suggested for **impressing "la":**

1. The teacher sings a la-ti-do tune; class imitates. Teacher sings it again, but in another key; class imitates. Teacher gives several examples, each in a different key from the last; class imitates each example.
2. Teacher sings a "la". Class provides the whole tune, la-ti-do, from the given "la". Repeat several times, each time in a different key.
3. Teacher sings a "la". Class sings la-do (they omit the "ti"). Repeat in different keys.
4. Teacher sings a "do". Class vocally walks up to it from the "la" beneath by singing la-ti-do. Repeat as before.
5. Teacher sings a "do" at a fairly low pitch. Class to sing the "high do" then la-ti-high do. Repeat, different keys.
6. Teacher sings a "do" at a fairly low pitch. Class sings "la" beneath the **high do.** Repeat, different keys.
7. Teacher sings a few tones making a simple little tune. The class adds the tone "la". Repeat with various little tunes, using different keys.

Procedures as outlined above should precede Exercises 81 to 87, pages 29 and 30, of "777 Graded Exercises in Sight Singing", Book I. The children should examine each exercise, before singing it, to discover the number of la-ti-do's.

It will be noticed that these exercises are so constructed to show the natural accent falling now upon "la", now upon "ti", and now upon "do"; also to show various leap approaches from above and from below to the "la".

2. Impressing "Re".

"Re" may be impressed through a somewhat similar method. Suggested procedures are as follows:

1. The class is given a do-mi-so to establish the key. The teacher sings the following groups, each of which the **class imitates:**

   (a) do-re-do
   (b) mi-re-do
   (c) so-re-do
   (d) high do-re-do
   (e) re-mi-do
   (f) re-so-do
   (g) re-so-me-do
   (h) re-fa-mi-do, etc.

2. At the teacher's direction the class sings various groupings of tones (3 or 4 in each group), the teacher finishing with a firmly sounded "re". The teacher must be **sure** of her "re"*

3. The teacher sings various groupings of tones; the class finishes with a firmly sounded "re" (the converse of (2)).

4. The same as steps (2) and (3) except that the response is with groups of 3 or 4 tones previously decided upon and the first of which is "re".

5. The teacher sings a group of 3 or 4 tones, then dictates **any** group of tones beginning with or including "re", the class responding.

* Uncertainty of the average teacher is the main excuse for Summer School courses and Supervisors' courses for teachers in city systems. In the course of time we may hope for a much better tone and rhythm sensitivity on the part of the average teacher. Otherwise there is a clear case for leaving the teaching of music to those specially trained for it.

3. Time. The equally divided beat.

This rhythmic type is so prevalent in all music heard by the children that its representation in notation should not be difficult of introduction; its symbolization made familiar and comprehensible. It should be remembered that whatever is represented to the eye is only a symbol of what should have been previously fixed in the consciousness via the ear.

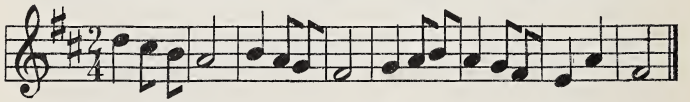
Any one of three methods may be recommended in introducing the evenly divided beat.

(a) **The verse scansion method.**—A little verse such as the following, chosen from the Progressive Music Series, Book II, p. 22, may be employed:*

"Dear little moon
High overhead
Shine gently down
On my small white bed".

This has two phrases of four bars each, in two-four time. Write the words on the blackboard and have any child read it in the most natural and simple way. The class should notice the rhythm of the voice in this recitation. Have them monotone this rhythm on a selected sound and with the syllable "la" while viewing the words. This should assume the following rhythmic shape, the natural flow of the words:

Present by rote a simple tune, cast in this rhythm, and to which the class may sing the words. Suggested tune:



Write, on the blackboard staff, the notation shown above, the class first singing it with "la" as a familiar tune, then, as they observe the notes, singing it with the so-fa syllables, preserving the true rhythm.

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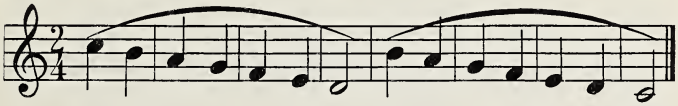
A child is asked to come forward and point to any note shapes not seen before in their sight singing. The eighth notes are readily located. Do they come one at a time or in pairs (couples)? They are in couples. As we sing it again let us tap the pulses and notice how the new notes fit the finger movements. The result of this observation is summed up in the following statement: "When we meet a couple of **eighth** notes we sing the first to the touch, the second to the lift".

(b) **The varied tune method.**—The class is required to sing, at sight, a tune such as the following:



By this time they should be well prepared to sing the example correctly at first attempt. Now have the class sing, by imitating your example, a tonal and rhythmical modification or variation of this tune, as follows:

Then write it on the blackboard staff as shown above. The class is told that the two eighth notes forming a couple (or pair) may either have individual hooks or may be banded by means of a stroke across the ends of the stems. Whether hooked or banded, they are sung in the same way to the tapping process.* Both forms will be met with. The class sings the now familiar tune with syllables, then with "loo", always to a well controlled tap executed in the air toward the blackboard copy.

(c) **The Chart method.**—Make a neat chart of a song in the first music reader to employ the equally divided beat. Before the chart is exhibited the song should be perfectly learned by rote and subjected to the processes of rhythmic, tune-direction and design analysis. (See Grade II).

* Let the finger touch just between the two eighth notes, thus picking them up on the one beat.

Exhibit the chart. While the class observes and listens, the teacher first sings it slowly, by syllable, while tapping the pulses above the notes. Are there any new-looking notes? A child comes forward and points out the new hooked notes. Their name is then given—**eighth notes.** Do they appear one at a time or in a group? There are always two together. The class is told that, for some time, the eighth notes will not venture out one at a time but in couples, sometimes two or more couples together. How do they fit our tapping movement? We see that the first is sung while the finger drops and the second while it rises. The statement or rule given in (a) may then be written on the blackboard, copied and memorized by the class.

At this point the class may turn to Ex. 88, p. 30, for sight singing. Before rendering each exercise they should first discover how many couples of eighths it contains. In singing through the next few pages the teacher should exercise close oversight of the children's tapping. It is not unusual to find some falling into the habit of **tapping the notes** rather than the **pulses,** that is, they allow the finger to touch and lift for **each eighth note** (thus doubling the speed of the taps at those localities) instead of complying with the rule just enunciated—"We sing the first to the touch, the second to the lift".

The teacher may find it expedient to construct a few blackboard exercises of a shorter pattern than shown in the sight singing reader, but designed as an auxiliary to them. In writing such exercises it must be remembered that, at first and for several successive lessons, couples of eighths should appear as either:

1. those on conjunct staff degrees (proceeding by step only) or as repeated notes, or a combination of the two; or

2. with skips that involve tonic chord notes only, except the intervals of a sixth and octave.

When, within this limitation, eighth notes have been thoroughly mastered the exceptional intervals may be gradually introduced. In this development it is well to remember that leaps **to** a couple of eighths may be written provided the leap is not more than that of a 3rd or 4th and the first

eighth is a member of the tonic chord (do-mi-so). Leaps **from** a couple of eighths should be reserved until a later time and then introduced only when the leap is to a tonic chord tone. Occasionally we find teachers who, though evincing a most commendable initiative, use poor judgment in their blackboard examples, freely employing awkward leaps to, from or between quick moving notes. The result is the class is "floored" right at the start.

As far as **time** is concerned, Grade IV will not deal with further problems than those of Grade III **except** this one feature of the beat equally divided. This feature is introduced now because it is the most familiar of all rhythmical effects in which more than one note is sounded to a single beat. However, the average Grade teacher's music troubles seem to date from this very point, and it is to help such teachers that the exercises from page 30 to 51 have been so carefully arranged. As we go further, various divisions of the beat or pulse are introduced in their proper place and developed. The teacher will be much helped by the methodical arrangement of these problems but, if rhythm be her weak point, she must set out to master this most fundamental of all musical elements.

4. Tune. Introducing "Fe" (pronounced "fee").

A strong and dependable foundation in the sight singing of purely diatonic melody has now been laid. The sounds employed have been restricted to the seven different tones of the diatonic major scale with their octaves. They are represented by the syllable series do-re-mi-fa-so-la-ti-. Perhaps occasional use has been made of the natural diatonic minor scale produced by singing the scale from "la" to its octave.

In performing a diatonic scale two kinds of **steps** are experienced—full steps and half steps, known respectively as "tones" and "semitones". The semitone interval is found in two localities only, in any natural diatonic scale. In that called the major scale ("do" to "do") this interval lies between the 3rd and 4th and between the 7th and 8th scale sounds, while in the normal minor scale ("la" to la") the semitone is occasioned between the 2nd and 3rd and between the 5th and 6th sounds. The great preponderance of modern music being based upon the **major** scale this mode is, naturally, the more easily understood and appre-

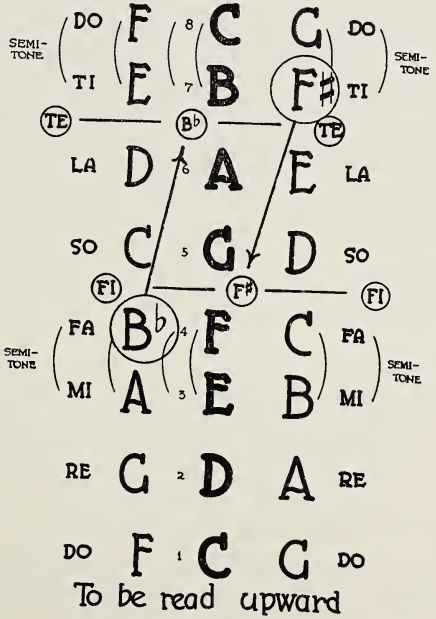
ciated by children. School music of the earlier years is, then, largely in the major mode, comparatively little reference being made to the minor. One of the sounds comprising each of the two semitone intervals carries a high load of "mental effect". The two sounds in question are "ti" and "fa", the semitones concerned being ti-do and fa-mi. "Ti" and "fa" are said to be the most active tones in the scale, the "ti" having a strong tendency to rise to "do" and the "fa" to fall to "mi". A kind of tonal congestion occurs at these points and because of the impinging of one tone upon the other they are the two most expressive centres or dramatic localities in the scale.

Back in the thirteenth century an urge to expand the bounds of expression led part-singers to experiment with short, improvisatory flights to occasionally touch upon those sounds **lying between** the components of the whole-tone intervals. This type of exploration, called "musica ficta" (false music), opened up new resources for composers to follow. Probably the first of such sounds to be touched upon were (as related to the modern major scale) the sharpened 4th and the flattened 7th degrees, i.e., the semitone below "so" and that above "la", both of which left a desire to return to the basic tone. Thus, the inflections **so-fi-so** and **la-te-la** became popular and, in the course of time, were freely written by composers. This paved the way for further experiments with half steps, culminating, finally, in the employment of all possible semitone intervals.

The new tones thus created by the use of half-steps at other than their normal positions are termed **chromatics,** a word derived from the latin "chroma" (color). It is said that these tones were assigned to colored strings on the improved Grecian national instrument, the Lyre. At any rate it may be safely said that chromaticism in music imparts the quality of **color** and provides the modern composer with his main resource for "tone-painting".

All chromatics used in any given key may be considered as diatonic tones of other keys, borrowed momentarily. Most of the borrowing is from keys in close relationship with the established key. The **most closely** related major keys to a given major key are those whose scales are made by choosing "So" and "Fa" for new "Do's". Then, when a major scale is formed from either of these tones, all the sounds, **save one,** are the same as those in the given key.

If "So" be selected as a starting point of a major scale, the names of the notes **in terms of the original scale** would be So-la-ti-do-re-mi-**fi**-so, the new note "fi" occasioned through the necessity of a semitone betwen the 7th and 8th degrees. And if "Fa" be the starting point of a major scale, the notes **in terms of the original scale** would be Fa-so-la-**te**-do-re-mi-fa, the new note "te" occasioned through the necessity of a semitone between the 3rd and 4th degrees. In each of these scales there is only one different note from those comprising the "Do" scale, this fact making a close relationship betwen the given key and the two others. The seventh note of the "So" scale (major scale of the "Dominant" key) and the fourth note of the "Fa" scale (major scale of the "Sub-dominant" key) are, then, readily borrowable for temporary use in the "Tonic" or "Do" key, as **chromatics.** The illustration below should make this clear.



It should be observed that the mental effect of "fi" and "te" is the same as that which surrounds them in the scale from which they are borrowed—"fi", like "ti", has a desire to rise to the next sound above; "te", like "fa", naturally bends to the next lower sound. Because of these tendencies the former is described as a **sharp** chromatic, the latter as a **flat** chromatic. Indeed **all** sharp chromatics naturally resolve upward and **all** flat chromatics downward.

The purpose of the above theoretical dissertation is to make clear to the teacher why these two chromatic tones are so readily accessible in any key. The key of C and its related keys of G and F were chosen for the illustration. Should these scales be played on the piano, the two tones under discussion would be the only ones produced by **black** keys.

It must be emphasized that a teacher atempting to pass on this theoretical explanation to her Grade IV class would be seriously misled. It is placed here, at some length, because we believe that every teacher should understand the thoretical basis of each step in the sight singing course.

These chromatic tones are already firmly impressed in every child's subconscious mind by reason of their constant recurrence **in music heard** by radio, phonograph, piano, etc., as well as by their presence in many of the songs he is taught to sing by rote. Many simple and familiar hymn tunes contain "fi's" and "te's". The sight singing learning process requires that we catalogue all these tonal resources, drawing them out of their mental storehouse, each in its proper place, for consideration, analysis and relation to those other impressions already analyzed.

Procedure

(a) The teacher sings with "loo" or "la" several **do-ti-do** tunes, each from a different Do tone. Each is repeated by the class, immediately upon hearing the example.

Teacher—"What do you think are the names of these tones?"

A Pupil—"They sound like do-ti-do".

Teacher—"Any do-ti-do tune makes what we may call a **musical idea.** I will sing the first note and you will then sing the whole musical idea." (The teacher sings several

different initial tones, the class responding each time with the complete musical idea).

The "idea" may then be illustrated on the blackboard with the sign ⌣ signifying a down-up inflection.

When we make this inflection from Do the result is do-ti-do. But, of course, it may be made from other tones than Do. Making it from So we do not dip down as far as Fa but only half way to a new tone called "Fi" (pronounced "fee"). The same musical idea as do-ti-do is now called so-fi-so. And the same idea may be obtained by dipping down from other tones where our modulator shows enough space for it. If we dip from La we bring up "si"; beneath Re we find "di"; between Mi and Re we find "ri" and, dipping down from Ti, half way to La, we discover "li". All these tune-curves sound like do-ti-do and are just as easy to sing. The new tones, **fi, si, di, ri** and **li** are called "sharp chromatics" and all seem to desire to come back to the tone from which we dipped down. That is why they are called **sharp** chromatics—they wish to rise. There are other chromatics, of which we shall learn, called **flat** chromatics because they wish to fall.

Of all the five sharp chromatics "fi" is the most important because it so often crops up in the music we hear and sing and play. "So" and "fi" have such a liking for each other that we can scarcely think of one without thinking of the other—they seem to belong to each other.

(b) The teacher may then impress "fi" by the following procedure:

(1) Teacher sings several short tunes, with syllables, each to be imitated by the class. Use such as the following (key E flat): do-mi-so; so-fi-so; do-mi-so-fi-so; do-mi-so-fi-so-fa-mi; mi-so-fi-so-la-ti-do^1; do^1-so-fi-so-fa-re-do; so-fa-mi-fi-so - - do - -; mi-fi-so-fa-mi - - -; do-mi-so-fi-la-so-do - -.

(2) Teacher **dictates,** for singing, several short tunes (not including "fi") and, as each is sung, she adds so-fi-so.

(3) Teacher **sings** several short tunes (not including "fi" and, as each is sung, the class adds so-fi-so.

(4) Teacher **dictates** groups as in (1) for class to sing.

The note "fi" is then written into the Modulator, between So and Fa and slightly to the right. Exercises including **so-fi-so** should then be pointed from the Modulator for the class to sing. Some should be sung **as** they are pointed, others (shorter) **after** they are pointed. Finish with Modulator tests sung with "loo" or "la".

"Fi" in Notation.

The employment of "fi" in Grade IV sight singing will be limited to (a) its simplest relationship, (b) the easiest leaps **from** the note. The **simplest relationship** of any chromatic may be described as **proceeding to the chromatic from the tone it leans upon and back again.**

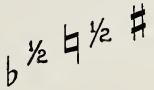
Chromatics, far from adding difficulties and complications, exist to the purpose of adding beauty, shapeliness and color to our music. A certain drabness or, even, shabbiness in dress may often be "covered up" or saved by a slight attention in the matter of touches of color produced by a tie or hat band—maybe a flower in the lapel. So, also, is it with melodies. An otherwise uninteresting melody may, possibly, be transformed into one of beauty by the simple expedient of exchanging a diatonic note for a chromatic. For instance, see the preparatory exercise to Group 5 (on "fi"), Ex. 161, p. 45. Let the class sing this exercise as written. Then inquire if anyone in the class thinks the tune could be improved by changing one of the sounds. This will prove an excellent exercise in criticism. Give plenty of time and try out all answers. Sooner or later, it will be discovered that a centre of dullness exists at the 6th last note. Someone will suggest that "fi" would sound much better than Fa. A trial will prove the rightness of the child's sensitivity regarding this note. The next exercise (162) supplies the required relief from this centre of dullness by the introduction of our now familiar "fi".

Any sign written to the left of a Fa note either makes it "fi" or cancels the effect of a "fi" written shortly before and indicating that Fa is again to be sung. Since "fi" is always written either as a **sharp** or a **natural** (depending upon the key signature) and its cancellation by a **natural** or a **flat,** it is necessary that some kind of rule should be enunciated by which the class can be safely guided. In

formulating a rule, the key of C sharp may be considered as negligible, inasmuch as this most extreme key is very rarely used in any vocal music and likely not all all in school music. The class should be required to commit to memory the following rule which is recommended for its succinctness and clarity—

"Fi has a sharp when Fa is natural; otherwise Fi has a natural"

This rule should be placed upon the blackboard in a conspicuous place, then copied and memorized by the class. The following simple diagram is effective when neatly written upon the blackboard, side by side with the rule. It pictures the relationship amongst flat, natural and sharp:



This simply means that the **natural** signifies a half-step higher than the **flat** and the **sharp** a half-step higher than the **natural.**

It will be noticed that, in the first two exercises of the "fi" introductory group and in most of the others, this chromatic is brought upon one of the weaker beats in the bar. In music, generally, more often than not, the note occurs in somewhat of a casual way, preceding a strong or another weak beat. But, of course, there are many exceptions. It has been the design, in all the exercises from 162 to 177, to exemplify its occurrence under all the more customary conditions. The note, however, is never introduced in these exercises where it would cause a strong implication of modulation (key-change) to the Dominant ("So") key. In such a case the sharp-four note could not, correctly, be regarded as a chromatic but as a diatonic (ti) in the key of the Dominant. The teacher should keep this point in mind when writing any additional exercises—a point, by the way, apparently not considered in some school music readers in fairly wide use. A true chromatic will not imply a modulation.

In Exercises 162 to 165 **rhythmical** difficulties are at a minimum, as these are the first exercises involving "fi".

Eighth notes are sparingly employed. Ex. 166 includes more eighth notes; "fi" falls on a weak beat in bar 3 and on a strong beat in bars 6 and 10. The cancellation of "fi" in the same measure, by means of a natural is illustrated in Ex. 169, (see bars 5 and 7). Notice in bar 7 (as compared with bar 5) the shifting of "fi" and Fa to strong accents. Eighth notes predominate in Ex. 170, while in Ex. 171 fi-so is preceded by a rest. An interesting point arises in this exercise. While it is a theoretical rule that an accidental holds its force only throughout the remaining portion of the bar in which it is written (unless tied to the following note) it is a practice of composers to show its cancellation in the following bar or even a few bars further on, if, by reason of the conformation of the melodic design, there is any likelihood of the chromatic being repeated. One gets frequent requests for light upon this little question. Measures 3, 6 and 11-12, Ex. 173, introduces the easiest of all leaps from "fi". This occurs when "fi" leaps upward to La which, in turn, drops back to So making the tune-figure fi-la-so. In measure 7 La, preceded by "fi", instead of returning to So leaps up to Mi to save monotony and to produce a better approach to the cadence at the next bar. The exercises from 174 to 177 are all written in flat keys in order to show "fi" as a natural.

5. **Introducing "Te"** (pronounced "tay").

So-fi-so was made easily comprehensible to the class by comparison with do-ti-do, a tune-figure formerly made familiar. For a protoype of that most common tune inflection involving a **flat** chromatic, namely, **la-te-la,** we must look to the other locality in the diatonic major scale where a semitone occurs (see p. 48). This locality is between MI and FA, the 3rd and 4th notes of the scale. The bearing of Fa upon Mi has been recorded in the pupils' minds as a place of special interest in the scale, as has that of Ti upon Do. Fa's tendency to decline to Mi makes the inflection mi-fa-mi familiar and interesting. The melodic curve thus created may be illustrated on the blackboard by the simple line , the very opposite of the do-ti-do curve.

Procedure—

(a) The teacher sings, with "loo" or "la", several mi-fa-mi tunes, each from a different Do tone and each

of which is repeated by the class immediately upon hearing the example.

Teacher—"What names do you think these tones should have?"

Ans.—"They sound like mi-fa-mi".

Teacher—"Yes! And here again we have a 'musical idea' that I want you to remember. I will sing the first note then I wish you to sing the **whole** musical idea". (The teacher sings several initial tones of the "idea" and for each, as it is sung, the class responds with the complete idea). The pictorial curve ⌒ may then be shown, the class noticing that it is opposite to the do-ti-do or so-fi-so curve.

"When we make this inflection from Mi the result is mi-fa-mi. But the same curve or "inflection" may be made from other tones in the scale. (Let the class sing it, with "la", from So, Do, La, Re). You found La the easiest starting place. When you make this curve from La it does not carry you so high as Ti, but to a point half way between La and Ti. And there we find another **new** tone which we call "te" (tay) because it is flatter than Ti. If you find it easier to sing by calling it "ta" (taw) as the children in England do, you may do so. We find that "te" likes to fall back to La just as Fa likes to fall to Mi. **La-te-la,** then, is like another mi-fa-mi at a higher place in the scale. But the same musical idea may be obtained from any of the other tones where our Modulator shows enough space for it. Edging up this half-step from Re, we get **re-me-re;** from So we get **so-le-so** and from Do, **do,ra-do.**

The inflection described above when executed from Fa produces **fa-se-fa.** "Se", however, is of such rare incidence as to eliminate it from any consideration in this Grade. Composers almost invariably write 'fi" instead.

Of all the five possible flat chromatics "te" is, by far, the most commonly encountered. Te has such a strong affinity for La that we can scarcely think of one without the other, so that, with a little practice, la-te-la becomes as easy as its protoype mi-fa-mi.

(b) **Impressing "te".**

1. The teacher sings several short tunes (designed to explore the setting of our new tone, "te") with syllables. As each group is heard, the class is directed to

repeat it. Use such as the following—(key C) mi-so-la; la-te-la; mi-so-la-te-la-ti-do^1 -; do^1-te-la-ti-do^1 - - -; do-mi-so-te-la-ti-do^1 -.

2. Teacher **dictates** for the class to sing, several short tunes that **do not** include "te". As each example is concluded she adds **la-te-la.**
3. Teacher **sings** several short tunes that do not include "te". As each is concluded the class responds with **la-te-la.**
4. Teacher dictates short groups such as the easier ones in (1) for the class to sing.

The note "te" is then written into the Modulator between La and Ti and slightly to the left. Modulator exercises including **la-te-la** should be pointed. The Modulator has now taken this form:

Modulator

m

r

DO

t

te

l

SO

fi

f

MI

r

DO

t

te

l

S

fi

"Te" in Notation.

This chromatic will not appear in the sight singing of Grade IV except in its simple progression, **la-te-la.**

On page 50 we set forth the argument for chromatics in general, showing their potentialities in obtaining color and expression in musical composition. While the frequent presence of sharp chromatics results in a certain quality of brightness and gaiety, a proportionate use of flat chromatics make for sombre, dark-hued effects. Sympathy, pensiveness, quiet charm may be evoked in music through the judicious use of chromatics of the flat order and, very often, through the employment of "flat" keys.

As was done in the case of Ex. 161, respecting "fi", the children may now sing the exercise preparatory to the problem of flat chromatics, No. 178, p. 49. This exercise is written in such a way as to show an uncomfortable angularity at one point in the melody. Through invited criticism, the class is brought to see that the "sore spot" seems to be lodged in bar 7 and, precisely, at beat 2. The note written being objectionable, ask if there is any other note with which the children are acquainted that would improve the melody at this point—soften the acuteness of the angle. Someone will probably suggest that we use "te" instead of Ti. All the various answers should be tried out, but, by the substitution of "te" for Ti it will be agreed that a transformation of a most satisfactory character is wrought in the melody.

Teacher—"If Ti is awkward here and we prefer to have "te" we must place some sign beside the note to show that "te" and not Ti is the note required. Ti being natural in the key signature, only a **flat** sign beside the note can express "te". Now, if we read Ex. 179 we will find it to be the same as 178 **except** that "te" instead of Ti is written in the 2nd last bar. Let us sing it!" This slight change seems to improve the whole tune.

Some may think that a similar change in the 3rd bar would be advisable, but the improving effect of "te" in the 7th bar is better appreciated, if, by contrast, Ti is left as it is in bar 3. This germinates the true idea of "te", the flat-seventh of the scale, as a beautifying tone—not just another complication.

In Ex. 180 "te" and Ti are brought into close proximity, so close as to warrant the natural (cancel) sign in the measure following that in which "te" is written.

Notice that, when introducing a new tonal feature, rhythmical difficulties are excluded. The first two exercises involving "te" contain nothing but the very easiest note values. Eighth notes are woven into Ex. 182 in a longer tune and one that is happy in effect notwithstanding the presence of three "te's".

Ex. 183 shows "te" **cancelled** in the same measure. To cancel "te" means to restore Ti. If, in the same measure, "ti" is desired after a "te", a sign of restoration (cancel) must be used. **The cancel should always be considered as the sign which restores the key signature condition.** The author must here vent his criticism of certain treatises seemingly in the most astonishing agreement that a cancel is always a "natural". It takes but little thought to see that, with any sharp signature, Ti must be a sharp; therefore "te" could only be notated by means of a "natural" against the note on the Ti position. A restoration to Ti (cancellation of "te") can, then, be nothing other than a sharp. This sharp, since it most certainly cancels the effect of the flat chromatic "te", must be termed a **cancel** if such a term as "cancel" is admissable in musical nomenclature.

Ex. 184 to 187, inclusive, (the end of Book I) illustrate, in tuneful movements, the note "te" in sharp keys. "Te" then must be notated as a **natural** and its **cancellation,** in favor of Ti, by a **sharp.** Since, in some pieces of music "te" is a flat and in others a natural, it behooves the teacher to give the children some rule by which they may know when it is to be a flat and when a natural. Write the following statement on the blackboard, have the class copy it, then illustrate its meaning by a few short exercises:

"Te has a flat when Ti is natural; otherwise Te has a natural".

This rule takes no account of the key of C flat, a key so extreme that no account **need** be taken of it in school music.

Except in the negligible keys of C sharp and C flat it will be noted that Fi is always either a sharp or a natural,

while Te is either a flat or a natural. In other words Fi is never a flat and Te is never a sharp. Refer again to the diagram on page 77.

6. Ear Training. Tune.

Pursuing the plan adopted in connection with ear training in Grade III, a series of ten tests for recognition of tones should be given, at intervals, in Grade IV. While Fi and Te may be reserved for this use until Grade V, the Grade IV tests should consist, largely, of **four** tones instead of **three** as in Grade III. The following are suggested groups for ear testing:

1. do-re-ti-do-
2. mi-re-fa-mi-
3. so-la-fa-mi-
4. do-ti-re-do-
5. so-re-mi-
6. mi-fa-re-mi-
7. so-fa-re-do-
8. mi-fa-la-so-
9. mi-la-so-
10. do-re-fa-mi-

An examination of the above suggested groups will reveal that:

(a) No chromatic tones are included.

(b) The four-note groups contain intervals of only one and two steps.

(c) Some of the groups are merely the reverse of others in the list.

(d) The three-note groups contain wider intervals than the four-note. Both (5) and (9) are tune-forms frequently heard in the musical experience.

(e) They are not listed in order of difficulty.

(f) Each group begins with a tonic chord tone.

The method of conducting such tests is explained in Chapter V, p. 62. It will be well to repeat that the teacher must first establish the key by sounding a DO and having the class sing the chord, do-mi-so-. The same DO (same key) should not be used for more than three successive

tests. It is understood, of course, that, after a key is established, the teacher sings the test with "loo" or "la" (neutral syllable), the reply from the class or individual being by syllable. The replies must always be **sung,** never spoken. No particular notice need be given the voice quality in the replies as it is an **ear** test, not a voice test.

The conscientious teacher will not be content to invariably sing these tests in sounds of equal value. The presence of four sounds will render the groups capable of much rhythmic variety. Rhythmic types and figures not, as yet, studied formally by the class may be freely employed. For instance, the group do-re-ti-do may be given out in any one of the following rhythmic patterns:

Written ear tests, providing a **class rating** should be taken at least three times during the school year, adopting

the plan described on page 65. Where conditions make it possible the tests should sometimes be given from an instrument.

7. Ear Training. Time.

This may be divided into four exercises, as follows:

(a) **Repetition.**—The teacher claps or taps rhythmic examples already well founded in the experience of the class. The class repeats the given rhythms by tapping, clapping or with rhythm-band instruments. Such rhythms as the following might be used:

(b) **Dictation.**—The teacher dictates a rhythm to be tapped or clapped, as, for instance—**one, one, halves, one.** The class is previously advised that "halves" refers to the rhythm of a couple of eighths. The correct answer to this is the first of the notational examples shown under (a). The 3rd example under (a) would be dictated as follows: "one, rest, one, rest, one, halves, one, rest". It should be dictated rhythmically and it would be well to have the class repeat this formula, in the same manner as dictated, before tapping it. Should the teacher desire to dictate an exercise including a half rest, the term employed is "two-rest", meaning a two-beat rest.

(c) **Note Symbols.**—Examples, such as those under (a) may now be written on the blackboard, using a single staff-

line. At the command "Ready, Tap!" the class or selected individuals tap them upon the desk with a pencil or ruler.

(d) **Written Dictation.**—The children have prepared lines across their work books. The teacher la's, claps or taps examples as under (a). Each child writes, on the prepared line, the correct notation. Such tests are confined to those already dealt with under (a), (b) and (c). Needless to say, more time will be consumed in written dictation tests than in oral.

The above described procedures are set down in their logical, progressive order. Excellent use may be made of the various **Rhythm-Band instruments** in (a), (b) and (c).

8. **Theory.**

Ear Training, Theory and Sight Singing must ever go hand in hand. Ear training is impression, Theory, knowledge, and Sight Singing, expression. To be really successful, Sight Singing requires the buttressing support of the other two.

(a) A new sign, the **"natural",** was introduced in connection with the study of "fi" and "te", as was also the new term **"chromatic".** A **natural** is a sign employed to represent a tone one half-step (semitone) lower than a sharp or a semitone higher than a flat. A **chromatic** is a tone foreign to the scale represented by the key signature. It is defined in notation by an **accidental;** so, also, is the cancellation of a chromatic.

(b) The need for a new note, the **eighth** note (♪) arose in connection with the introduction of the rhythmic type of two equal tones to one beat.

(c) While not necessarily contributing to facility in sight singing at this stage, the knowledge of **pitch names** of the lines and spaces of the treble staff is highly desirable. The association between fixed and relative names of notes will assist a carry-over to sight playing in piano, violin, etc. The lines and spaces are usually memorized in their upward sequence, lines—E, G, B, D, F and spaces—F, A, C, E. But, in the interests of thoroughness, the downward sequence should also be insisted upon. It is rather amusing to occasionally find experienced musicians unable to say their lines and spaces downward quite as readily as upward.

For the lines, the time-worn mnemonic "Every Good Boy Deserves Favors" (or some such) may be used, not because, in this case, it is really needed for a memory assist, but it supplies a play interest in an otherwise dry field. Factual theory is far from being a delightful study to the average ten year old child.

Interest in this learning of pitch names may be stimulated by forming words from whole notes placed on the lettered staff positions. This note-spelling makes a bit of fun while, at the same time, impressing the pitch names. Such words as the following may thus be spelled on the staff—bag, deaf, cage, feed, ace, beef, age, beg, cab, edge, cabbage, baggage, etc.

After the pitch names of the five lines and four spaces are satisfactorily fixed, this learning should be extended to the first space and line below and the first space and line above the staff.

Questions:

"Where do we find two E's, two C's, two F's, two A's?"
"Name the notes in the 3rd measure, Ex. 128, (etc.)"
"How many B flats are there in Ex. 176?"
"Write these notes—F sharp, D, E flat, A flat, G sharp etc.)"

In answering the last question the class must be cautioned to place the required sharp or flat immediately to the **left** of the note and exactly adjusted to the line or space to be affected by it. They must try to make these "accidentals" as neat as the sharps and flats seen in their Sight Singing books.

In closing this Chapter a word may be said concerning Group 4 of Book I, pages 44 and 45, treating of Flash Cards. Not only are these very profitable to use as sight singing tests (as explained on p. 12, Book I), but they may be used as tests in quick rhythmical interpretation. The class is given three or four seconds to view the example. At the teacher's direction they cover the exercise with the left hand and **tap the rhythm** with the right. A half note (or longer) may be represented by drawing the tapper across the desk for the required duration. Rests are interpreted by silent taps in the air, above the desk. The teacher should, first, illustrate by tapping one or two of the flash card examples.

CHAPTER VII

Division II—Grade V

Topics:

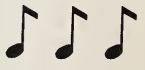
The reading of six-eighth measure; three-eighth measure; sight singing of two-part music; flash cards; individual sight singing; further chromatics; ear testing; theory.

1. TIME

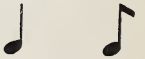
The reading of six eighth measure.

So much of the world's most beautiful music is cast in the rhythmical mould of compound time that the problem of reading it must be considered at a fairly early point in the child's schooling. "Compound" is a term used in contradistinction with "simple" in describing a time movement. While in simple time the largest equal division of a beat is in halves, in compound time it is in thirds. Chief amongst these, because of its greatest prevalence, is that known as Six-Eighth Measure, popularly termed Six Eight Time. Countless beautiful specimens of children's songs are in this most engaging and flowing rhythm. By reason of its natural elasticity of movement it is especially suitable for the expression of a buoyant, cheerful mood.

Probably four out of every five examples of music in six-eighth measure require from a fairly quick to a quick speed for their proper interpretation. While in each measure **six** beats exist and are discernible, the ear prefers to gather these small beats into **two** groups, each group consisting of three of the smaller beats. Unless a six-eighth movement is quite or fairly slow it would be absurd to conduct it with six movements of the baton for every measure. The intention of the rhythm is captured much more successfully by simply beating **two to the bar.** Since, then, the quicker movement in six-eighth is the more ordinary and the slow movement rather exceptional, we shall first give our attention to a reading method that considers only **two** beats to the bar. Each **half-bar,** accordingly, represents one pulsation or beat.

(1) 

The most common note arrangements in the half-bar of six-eighth measure are three in number, and are as follows:

(2) 

(3)

These will be referred to as the **primary beat-forms.**

Even the most intricate of note groupings constitiuting the half-bar in six-eighth may be considered as some type of **modification** of beat-forms 1 or 2.

The method of approach about to be explained, along with the teaching procedure, is, so far as the author is aware, original, and is now set down for the first time in a published treatise though it has been used with much success in the Edmonton public schools for severel years past.

Approach and Procedure.

1. Select, for **rote** teaching, a short and interesting school song whose notation consists exclusively of the primary beat-forms. Such are not difficult to find. A good example is "Harvest Home", p. 108, of The Progressive Music Series, Book II, or "How Lovely are the Messengers", The Music Hour, Book II, p. 16. The song should be taught by rote before exhibiting its notation. The teacher conducts it with two beats to the bar, and the class is brought to feel and express the lilt of the rhythm.

2. The teacher, having already prepared a neat chart-copy of the song (similar in style to those charts used in the earlier grades), now displays it. The class first sings the **words** while viewing the notation, next **"loo"** or **"la"**, finally the **so-fa syllables.**

3. The class is asked to sing it again, with syllables, this time to a steady tap. Probably the majority of the pupils will sing each measure to two down-up taps, as this is the only kind of tapping they have (as yet) been accustomed to.

By appropriate questioning the teacher brings to the notice of the class the occurrence of eighth notes either in groups of **three** or **singly,** and never in the familiar **couples** of eighths as found in their reading material up to this point. In the first two bars of the song mentioned above ("Harvest Home") the eighths are in threes. Each group of three is seen to cover a whole beat.

Teacher—

"How many groups of three eighths are there in the whole song?"

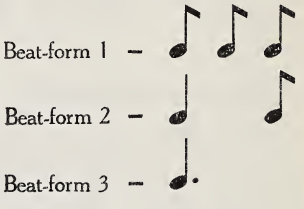
"Come and point to some other combination of notes that go to one beat".

"How many ♩ ♪ combinations have we in this song?"

"Do you find any other kinds of notes or note sung to only one beat?" (Class locates several ♩. notes).

"How many dotted quarter notes (♩.) are there in the whole song?"

"Any note or combination of notes covering **one beat** we shall call a **beat-form".**



"How many different kinds of beat-forms have we here?"

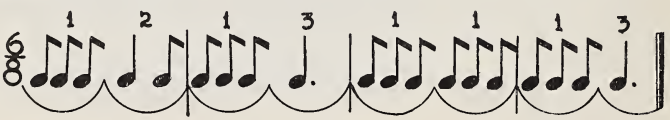
Ans.—"Three".

"Let us give them numbers so we may easily remember them".

4. We know that each beat-form is to be sung to one tap; but, as a tap has always been made up of **two** equal movements, a down and an up, and beat-form 1 has **three** equal notes, it would be very difficult to make three equal notes fit two equal movements. So, in music of this kind (six eighth measure) we will get along better if we choose a different style of finger movement for our tapping.

This new finger movement is called **"circular tapping"** because, for every beat, whether the beat-form is No. 1 or 2 or 3, the finger will move in half circles or nearly half circles. A number of these drawn on the blackboard will look like a row of saucers set close together.

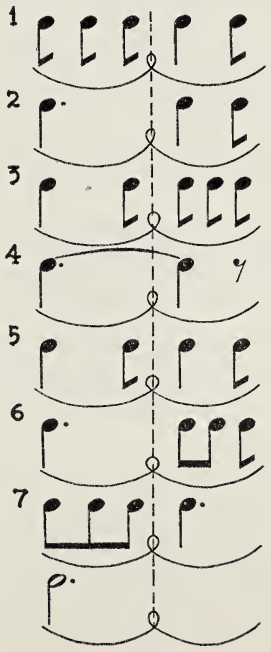
In each "saucer" there must be either beat-form 1 or 2 or 3, and it takes **two** "saucers" to make a full measure. The notes for the first phrase of "Harvest Home" fit into the saucers like this:



With a little practice it is really easy to separate the notes of a six-eighth piece into its beat-forms and to sing each "form" into a **circular tap.**

5. It will help, however, if we have a little **blackboard practice** with the forms, fitting them to the circular taps. Let us put down a number of six-eighth measures and mix up the beat-forms. Under each form we will make a picture of the circular tap which you may trace with your finger while singing. Starting with high-Do, sing the first measure; the second measure with Ti; the third with La, and so on down to Do. The circular tap is made with the index finger from the joint where the finger is attached to the hand. The movement is from left to right and **underneath** the notes that make up the beat-form.

Six-Eighth Measure Chart



In measure 4 we have a tie and a rest, but the beat-forms are there just the same. Either of beat-forms 1 or 2 may contain both notes and rests and, indeed, we sometimes find a beat-form made up entirely of rests. Ties are nothing new to us; we often find a No. 3 beat-form tied over to the first note of No. 1 or 2. Measure 8 is filled completely by a single note. It is not a beat-form because it covers more than a half-measure. Such notes often come at the end of a piece in six-eighth measure.

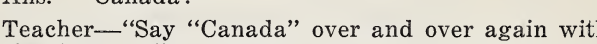
6. (a) Some have a little trouble in getting the rhythm of the beat-forms, so we will give you an idea to help make it easier:

Teacher—"What country do you live in?"

Ans.—"Canada!"

Teacher—"Say "Canada" over and over again without pausing between".

Teacher—"Yes, it sounds like this—**Can**ada, **Can**ada, **Can**ada, (etc.), and you will see that it takes this rhythm:



Teacher—"Which beat-form is this?"

Ans.—"No. 1".

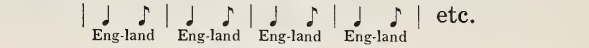
Teacher—"Notice, then, that when we sing beat-form 1 correctly, the first note is accented just as the first syllable of "Canada" is accented when we pronounce it correctly. It is not Can**a**da nor Can**a**da but **Can**ada.

(b) Teacher—"Can you think of a country whose name, when spoken, falls easily into the rhythm of **beat-form 2?** The country that I am thinking of is the one that, of all countries in the world, we respect the most except our own".

Ans.—"England!"

Teacher—"Right! Repeat 'England' several times with a slight drawl on the first syllable, and we find that it takes this rhythm— ♩ ♪ which is **beat-form 2.**

(The teacher then has the class repeat the word according to the blackboard illustration):



(c) Teacher—"Now, remembering that there is just one note in **beat-form 3,** can you think of a country whose name will suit it? I have in mind a country that is very friendly with Canada and England at this time."

Ans.—"France!"

(Class sings from the blackboard):

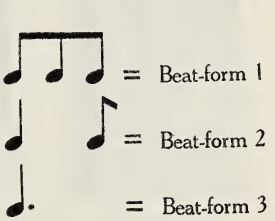
| ♩. | ♩. | ♩. | ♩. | etc.
France France France France

This application of country names may now be made to a new song or exercise in six-eighth measure, the class reciting the names simply to the purpose of capturing the rhythm. This exercise is always found to be entertaining, stimulating and instructive to the class. The so-fa syllables are to be sung immediately afterwards, followed by "la", then the words (if any). The teacher should ever have an eye to the regulation of the tapping manner as explained in (5) and (6).

7. "777 Graded Exercises in Sight Singing for Schools", Book II.

The exercises on pages 5, 6, 7 and 8 (Nos. 188 to 200) should now be read, employing the **"circular tapping"** technique.

Classes may be directed that, when the measure mark (time signature) is 6 over 8, unless otherwise directed by the teacher, the reading is to be by **beat-forms** with **circular tapping.** The class should use, familiarly, the correct nomenclature of the beat-forms:



8. Slow Six-Eighth Measure.

Probably about ten per cent of music in six-eight time requires such a slow tempo (rate of speed) as to make two-to-the-bar reading impracticable. In such cases the eighth note is to be sung to one down-up tap. The term "angular" might well be applied to down-up tapping in contra-distinction with the term "circular". There will, therefore, be

six angular taps in each bar, the eighth note sung to one, the quarter to two, and the dotted quarter to three.

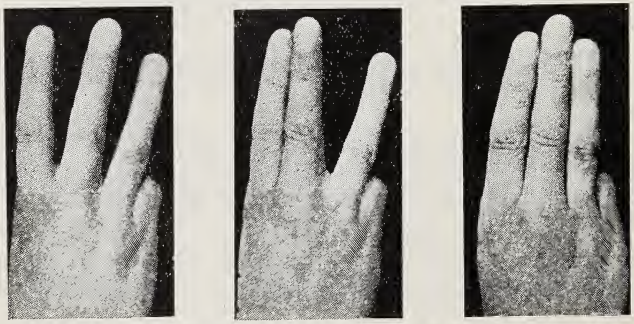
9. Exercise 188 deals with beat-form 1 only, with the exception of the last note in each phrase—necessarily a long note to make a satisfactory cadence. It is written in sequential motives with no leaps except that of a 3rd between the two phrases.

Ex. 189 deals exclusively with beat-form 2, except for the long notes at the cadences.

10. **Beat-form Finger Signs.**

Writing time-charts and other short blackboard exercises consumes a considerable amount of the teacher's time. A certain number of these exercises are necessary, but some **time** exercises of a supplementary character can be effectually given by means of a finger-sign language. Particularly in the case of six-eighth, two beats to the bar, these finger signs may be happily brought into use.

Both hands are used, such fingers as are shown on each hand representing a half measure:



Beat-form 1—The first three fingers spread.
Beat-form 2—The first and second fingers held closely together and the third separated.
Beat-form 3—All three fingers held closely together.

As the little finger is not used it must always be held down by the thumb. An eighth rest may be represented by the finger bent over from the second joint.

It will be easily seen that, because of the use of both hands, two different beat-forms may be represented, making

a complete measure. Most of the measure forms in the time-chart shown on page 91 may be illustrated.

Using the scale tones successively downward from a given "high-do" to "do" the class sings from the teacher's right hand to the left hand for each sound. The teacher may continually effect changes in the finger groupings during the progress of this unique exercise. This little six-eighth time game always proves to be one of delightful interest to a class.

Three-Eighth Measure.

This is customarily termed "three eight time" and is not so infrequently encountered as to postpone its study to a later time than Grade V.

At first sight it might be concluded that there is no difference between three-eighth measure and the conversion of one bar of slow six-eight into two bars of three-eight. While it is true that the technique of reading slow six-eighth measure (see page 93) will prepare the student for reading three-eighth measure, the difference between the two is a question of rhythm arising out of the placement of accent. If the teacher will read Ex. 214 of "777 Graded Exercises" (the first exercise of Group 4 on Three-Eighth Measure) it will be seen that it is very satisfactory as written but any attempt to treat it as six-eighth by merging two bars into one will result most unsatisfactorily.

Two equal tones to the beat (the "evenly divided beat"), so familiar to the class in two-quarter, three-quarter and four-quarter measure as ♩♫ must, in three-eighth measure appear as a couple of **sixteenths** (♬), notes not previously met with in the reading experience of the class. The children will easily understand that it takes two sixteenth notes to equal an eighth, just as it takes two eighth notes to equal a quarter. The familiar rule "we sing the first to the touch, the second to the lift" will, then, in three-eighth measure, apply to **a couple of sixteenth notes.**

2. TUNE

The Sight Singing of Two-part Music.

There should be no bug-a-boo about part-singing. It is simply the fun of doing something in music that is essential to music's very existence.

In music there are three essential elements—Rhythm, Melody, Harmony. Historically, they came upon the scene in that order and went forward together to shape the Art of Music. The reason of the popularity of the pianoforte is not, altogether, that it can conveniently fit into a corner of any ordinary living room but it is capable of all three of these essential elements.

One feels that rhythm and harmony (the latter so often of the most unconventional nature) are deluging our ears, day after day and night after night via the Radio. Melody, even in the works of the most serious composers of the day, seems (unfortunately?) to be a last consideration. Is the day over, of the long, sweeping melody, of the delicacy, graciousness and grandeur of form? It is not our function to discuss this question but we do know that music can hardly be thought of without **harmony** and, in school vocal practice, harmony means **part singing.**

Part music, in its highest sense, means the combination of two or more "parts" or "voices", each carrying a certain amount of interest in itself and each conducting itself with propriety in relation to the other part or parts. This ideal has been so completely submerged in the part music offered in some school-music text books (now happily diminishing, though some persisting) that one can regard their unending rows of 3rds and 6ths only with disappointment.

Naturally, part singing in schools should be built up gradually both in the quality of the part motion and in the number of parts.

Two-part singing should be developed not later than Grade V and, first, **through the ear.** Indeed some of the introductory ear work can be handled effectively in the latter part of Grade IV. Thirds and sixths may be used for a time, at first, because of their pleasantness to the child's ear and their simplicity in practice. But, let it be repeated, too much parallelism in the parts will injure the worth of this education.

Procedure.

1. Let the class hear a phonograph reproduction of a good duet such as "O That We Two Were Maying" (Nevin; Victor, No. 1172) or, perhaps, "I Would That My Love" (Mendelssohn).

The teacher announces that they are now to commence the study of part-singing, the class to sing one part while the teacher sings the other.

The Do tone being sounded, the teacher **dictates** the children's part and directs that, while they give good attention to their own part, they must listen carefully to the part supplied by the teacher. Several short phrases such as the following should be managed in this way:

(a) **Key F.**

This motion is in parallel **3rds.**

Class— mi fa so la | so fa mi -*
Teacher—do re mi fa | mi re do -

(b) **Key A.**

This motion is in parallel **6ths.**

Class— do re mi fa | mi re do -
Teacher—mi_1 fa_1 so_1 la_1 | so_1 fa_1 mi_1 -

(c) **Key E flat.**

A mixture of 3rds and 6ths with contrary as well as parallel motion.

Class— so la ti do^1 | ti la so -
Teacher—mi fa re mi | so fa mi -

(d) **Key D.**

Includes **oblique** motion (one part holding while the other moves).

Class— do^1 so la ti | do^1 - - -
Teacher—mi — fa re | mi - - -

(e) **Key D.**

Includes oblique motion.

Class— do^1 — ti la | so - - -
Teacher—mi la so fa | mi - - -

(f) **Key D.**

Includes oblique and contrary motion.

Class— do^1 — la ti | do^1 - - -
Teacher—do mi fa re | mi - - -

All of these should then be sung with **parts exchanged,** thus affording the class an opportunity to sing both lower and upper parts.

Now, instead of the teacher participating, the class is **divided into two sections** (either left and right or back and

* The short dashes after the notes mean a continuation of the tone for as many beats as there are dashes.

front). Thus arranged, the above exercises are sung again, each section being allocated to its part at the dictation of the teacher. In this, and in all future two-part singing in Grades V and VI, the parts should be frequently exchanged in order that each child may have as much experience in singing a low as in singing a high part. A special seating plan, having regard for the following points, is desirable for the singing lessons.

(a) An equal division of the better voices.

(b) As far as possible in keeping with (a), an equal division of the boys in the class.

(c) Any exceptionally low voices to be placed near the line of division, these to always sing the lower part. (Such pupils are rare).

(d) Any children who, after repeated trials are found to be temperamentally unsuited to a low part, to be seated near the line of division and instructed to always sing the higher part.

Two Parts in Notation.

Simple exercises in two-parts may now be sung from the blackboard staff. The following will illustrate the type to be used:

Beginning with these or very brief exercises of a similar character, the teacher can fix the correct principles or habits of mind in part reading. The first principle to be established is **to have the two parts sung together from the first attempt. Do not** practise one part, then the other, finally matching them together, for such is altogether opposed to the spirit of two-part study. Growing out of this principle is another, i.e., that the pupils in each section, while rendering the part allotted them, must not concentrate exclusively upon their own part but heed the notation of, and listen to the tones produced by the other part. The attention of all must be laid **across the two parts.** Then, and only then does it become a legitimate two-part study. Difficult places will, of course, crop up here and there during the course of the longer exercises to come. The individual part may then be practised but only **at and around the locality of the difficulty.** Then once again take the two parts **together** from the beginning.

On pages 8, 9 and 10 of Book II ("777 Graded Exercises") we have a number of two-part examples varying from four to eight bars in length and graduated in point of difficulty. In all of these (as, indeed, throughout the whole Course) the aim has been to maintain an individual character in each part and, at the same time, a musical strength and interest in their combination. Sugary effects obtained by meandering up and down in 3rds and 6ths have been scrupulously avoided.

The element of **"imitation"** (always a sound musical device) has been frequently used. For instance, the last bar of the Soprano part in Ex. 201 imitates the Alto notes of the second-last bar, while the Alto notes of the last bar imitate (an octave lower) the Soprano notes of the second-last bar.

In Ex. 203 the Alto is an exact duplication of the Soprano, beginning at one bar distance. Such an arrangement is termed **"canonical".** Ex. 205 shows an interesting "canon"; the last two bars are thrown out of imitation in order to effect a suitable cadence. Ex. 207 exhibits canonical treatment with the imitating part at the interval of a fifth below. Such (canonical) type of musical exercise is a considerable aid in the development of power in sight singing as it brings long notes against successions of short

notes, occasioning contrary and oblique part-motion. Individuality in the parts also makes for cultivation of a better quality of music appreciation.

Ex. 204, in addition to possessing some imitative movements exhibits an example of the lower part rising, at one place, to higher tones than those being sung by the higher part. This device, termed "crossing", is accountable for many charming effects in the part-songs and anthems of well known composers. It is again observed in the three last bars of No. 205.

"Fi" and "Te", in simplest progression, are introduced in Ex. 208 and 209. No. 210 features rests on strong accents and much contrary and oblique motion; the eighth notes are always approached and quitted by conjunct movement.

Flash Cards.

The twelve "flash cards" comprising Exercises 211 to 213, inclusive, are short, pungent, melodic bits designed to train the eye in the quick encompassing of a terse musical thought in notation. The notes should be taken in, so to speak, at an "eyeful" and sung from memory. Any leaps involving eighth notes are in the tonic chord track and no wider than a 3rd. All other eighth notes move conjunctly. Fi and Te are used with and without cancellations and in simplest progression.

Miscellaneous Exercises.—Those exercises on pages 12, 13, 14 and 15 sum up the various points of technique so far developed. The tunes are all interesting and written in well balanced form. In Ex. 229 the folk song style is reflected in true "ternary" or three part form. The first part or sentence is repeated, the second offers a contrasting tune, the last sentence being a repetition (with a small variation) of the first.

Individual Sight Singing.

Vocal music in the class room lends itself so naturally and so pleasantly to **concerted** response that it has become the custom to estimate progress on the basis of class effort rather than evaluation of the individual efforts. But, in practically all other studies and activities there is much indiv-

idual recitation, much checking and periodic testing of each pupil's knowledge and progress. Were it not so, skill in reading and number work, for instance, would hardly ensue. Sight Singing may be placed in much the same category as language reading since it involves training in interpretation of the symbols of musical thought.

While we have frequently witnessed remarkably good exhibitions of concerted sight singing resulting from the class-response type of training, our observations lead us to the conclusion that:

(a) The criterion is the excellence of general effect of the group. If the members of the group were **individually** subjected to the same test, wide variations of skill would, doubtless, come to light.

(b) Should a group, in the following year, be broken up and distributed amongst classes where comparatively little or, perhaps, no attention is given sight singing, the skill tends to wane quickly. Continuity of application can, alone, save the ground won.

If, however, the regular work in Sight Singing is so arranged as to feature a balance as between class and individual response a technical attainment is secured in this skill that begets confidence and makes for endurance. It is easily conceivable that a student from such a class will cultivate this power on his own initiative and rejoice in his ability to read new music that comes to his hand. Such is the ideal situation towards which we are working.

Until individual sight singing has become a regular and well established custom the exercises selected for this activity should be of an easier grade of difficulty than those used for group reading. Indeed, at the outset it is advisable to run through those of the earlier Grade III level, beginning about page 7 of Book I, "777 Graded Exercises". The main consideration is to establish confidence through the use of easy material.

Plan.—Have a complete row stand and turn to face the wall on their right. In this position they have the advantage of the light from the windows on the opposite side of the room and their tapping can be better observed by the teacher. The books should be held in the left hand at a

level with the eyes and at a distance of ten or twelve inches. The beats should be tapped above the notes with the index finger of the right hand, or, in the easier exercises, they may be **swung** by the right hand.

Beginning with the pupil at the far end of the row, each is heard in succession. Each pupil sings a complete exercise should it be of the easier type. If sung correctly the whole class repeats it, thus signifying approval of the pupil's effort, in which case the next pupil sings the next exercise; if incorrect, the next pupil sings **the same** exercise. Each must be sung correctly before proceeding to the next. In the case of exercises that contain divisions of the beat and are generally more difficult, the recitation may be by phrase, as from breathing mark to breathing mark.

Through individual sight singing the teacher discovers, more surely than by any other method, not only the members of the class who need more intensive practice, but the particular technical features in which the class, as a whole, is weak. The whole class could be heard, individually, twice a month. The teacher should award a mark for each pupil's effort, say 5 marks for a perfect rendition. A deduction of one mark for each error of time and one-half mark for each error of tune would be reasonable. On the basis of the marks awarded, a new allocation of seats for singing should be made every month, those with the highest score to be given the back seats, the others from back to front according to their score. This plan, when under smooth operation, will prove a tremendously potent tonic to the concerted sight singing.

Individual sight singing proves a powerful implement for the eradication of the "following" habit, since each child being "put on his mettle" learns self-reliance and thus is freed from being continually taken in tow by a few who are actually supplying the motor power. A few leaders are a bane and a deterrent to a sight singing class, since they never fail to beget a large family of "leaners". Each pupil should learn to be a leader—to himself. Exercises 231 to 255, Book II of "777 Graded Exercises" are designed for individual sight singing.

3. A.—TUNE

Sharp Chromatics Other Than "Fi".

The simple progression of si; di; ri; li.—The class has, already, cultivated the feeling for the sharp chromatic

movement between **So** and the semitone below, **Fi** (so-fi-so), a familiar effect which grew out of the still more common semitonal movement between **Do** and **Ti** (do-ti-do).

It is now quite a simple operation to repeat this experience from La, Re, Mi and Ti, thus deriving the further familiar chromatic inflexions, la-si-la; re-di-re; mi-ri-mi; ti-li-ti. It is probable that the chromatic tones thus involved, - **si, di, ri, li** (pronounced see, dee, ree, lee) occur in music, in point of frequency, in that order. At any rate, **li** is, undoubtedly, the rarest of the sharp chromatics and, in the "777" series is the last treated of. **Si,** because of its integral place in a relative minor scale, is probably the most frequently encountered of the four "sharp chromatics" under discussion.

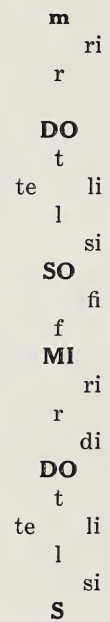
Only the simplest progression of these chromatics should be attempted in Grade V. Let it be repeated that the simplest progression of a chromatic is a movement to it from the diatonic tone upon which it leans, followed by a return movement. Since the nature of sharp chromatics is to **rise,** this simple circuit is effected in such progressions as mi-fi-so, la-si-la, re-di-re, etc. All such progressions follow the basic pattern of **do-ti-do** and are, therefore, already well grounded in the hearing experience.

But now must be given the experience of the voice in uttering these new names and of the eye in observing, by diagram, their relation to the sounds already practised, before introducing their staff symbolism.

(a) Let the class sing, with "loo", the tones G, F sharp, G. If asked, they will say that it sounds like **do-ti-do.** It also sounds like **so-fi-so.** Until written on the staff, with key signature, we cannot tell which it is. It might have been any one of a number of other names. Let the class call it **la-si-la; re-di-re; mi-ri-mi; ti-li-ti.** These various possible names should be sung over again and again until they are easily enunciated and associated. The tonal vocabulary of the class is now enlarged by four tone-names. The teacher should then sing the first tone by name (using some one of so, la, re, mi, ti) the class to respond with the singing of the whole 3-tone inflexion. Frequently change the pitch of the initial tone.

(b) By means of the Modulator show, pictorially, the position of these new tones as related to those already familiar:

Modulator



The teacher should point and pattern a number of tone-groups, each group illustrating the simple progression of one of the sharp chromatics. Such as the following may be used:

		do	ti	do	mi		so	fi	so	-
		mi	so	la	si		la	ti	do	-
		so	mi	re	di		re	mi	do	-
do^1		ti	li	ti	do^1		re^1	mi^1	do^1	(Key, B flat)

The long, upright strokes signify the strong accents; the dashes signify one-beat continuations.

Such groups may then be pointed for the class to sing, without the teacher's assistance. In all types of modulator-

pointing exercises the response should be sometimes with the so-fa names, sometimes with a neutral syllable, loo, la or lo.

(c) The staffing of these notes may then be shown in a few simple blackboard illustrations. We found at (a) that the same sounds may have any of the sets of names **so fi so, la si la, re di re, mi ri mi,** depending upon the tone selected for Do. The staff conditions under which the same notes have different names may be illustrated as follows:

The sight singing of Division II (Grades IV, V, VI) will not include other than the "nine common keys", i.e., it is confined to those keys having from one to four sharps, from one to four flats and the "natural" key of C. The above diagrams will assure the teacher that any one of the sharp chromatic inflexions is really no more difficult to sing than do-ti-do. They illustrate that the sharp chromatics will, for the most part, be shown in notation by a ♯ or

a ♮ , never by a ♭ . Within the nine common keys no other sign than a ♯ or ♮ will be used for fi, si and di. But **li** and **ri,** being the **sharpest** of the sharp chromatics must, in the **sharpest** of the "nine common keys" be notated by a **double sharp** (×). In the keys of A and E, **la** being already sharp, **li** must necessarily be shown as a double sharp. The following simple illustration written first in the key of E flat, then in E, not only shows all the sharp chromatics but brings out the especially sharp character of **ri** and **li** which are the only **sharps** in the first example and the only **double** sharps in the second.

If, in the same measure, a sharp chromatic is followed by the diatonic of which it is the sharp, a sign of cancellation must appear in order to re-establish the diatonic note. The line or space affected is, thus, merely restored to its key-signature condition. A sharp is cancelled by a natural and a natural is cancelled by a flat; a double sharp would be cancelled by a sharp.

Fi, si, di, ri, li are "sharp" chromatics regardless of whether they are notated by a natural, sharp or double sharp.

The exercises, Nos. 256 to 278, introduce "sharp-five" (**si**), "sharp-one" (**di**), "sharp-two" (**ri**), "sharp-six" (**li**). They occur only in their simplest progression. **Ri** in Ex. 272 and **li** in Ex. 278 are necessarily notated as double sharps.

B.—**Flat Chromatics other than "Te".**

The simple progressions of "me" and "le".

The semitonal inflexion, , already familiarized in la-te-la (whose prototype was mi-fa-mi) may now be made from two other centres of the scale,—**re** and **so.** We thus bring to light two tone-names not hitherto in the vocabulary of the children, viz., **me** (pronounced "may") and **le** (pronounced "lay").

Duplication of the mi-fa-mi diatonic inflexion may be effected from **la, re, so, do, fa,** all of which inflexions create intermediate or chromatic tones of the "flat" order, that is to say, whose tendency is to fall back upon the basic diatonic tone. The appearance of these chromatic tones in all music is probably (at least, logically), in the following order of frequency:

1. la-**te**-la
2. re-**me**-re
3. so-**le**-so
4. do-**ra**-do
5. fa-**se**-fa

The above inflexions illustrate **the simplest progression of a flat chromatic.** The chromatic "ra" (4th in the list) is in such comparatively rare use that it will be left for consideration in Division III, while the chromatic "se" (at the end of the list) is so extremely rare as to be negligible for school purposes. It may be concluded, then, that sharp chromatics, as a class, are employed more frequently in music (in general) than are flat chromatics.

Te, le and **me** are of common occurrence amongst flat chromatics. **Te** is already familiar, having been introduced in Grade IV. **Me** and **le** will now be introduced as new tune-tools in the children's musical workshop, but, let it be re-emphasized, **only in their simplest progression** in this grade.

With these new notes now added to the Modulator we

have, in vertical form, the presentation of an almost complete chromatic scale.

Modulator

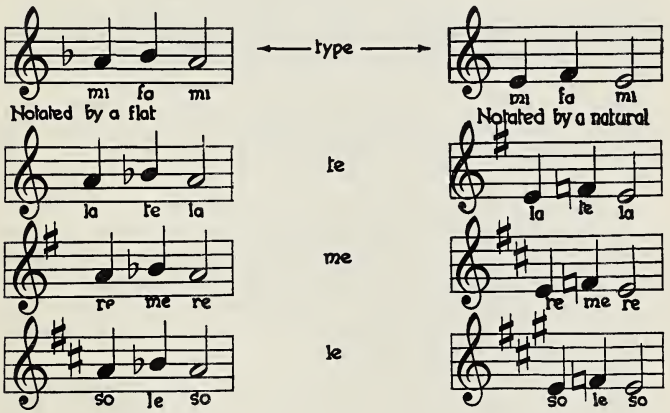
The teacher should now follow the general procedure, described on p. 103 toward giving the class a speaking acquaintance with new chromatics. Pointing whilst patterning, the teacher sings these tones from and to the diatonic tone upon which they are attendant. It will be seen by the arrows in the above Modulator that **so, la** and **re** each have two "attendant" chromatics, one a sharp and the other a flat, while **mi** and **ti** have, each, but **one** attendant chromatic, a sharp one.

Such patterns as the following may be pointed:

do¹ so la te	la ti do¹ -
mi do re me	re - so -
do mi so le	so fa mi -

As on page 64, these groups are so designed as to bring the chromatic on the weak accent. If, in the preparatory training, they are kept off the strong accents they will more successfully fall into their places in the child's tonal consciousness.

The staffing.—Exhibit the following examples on the blackboard.



When it is seen, by the above examples, that the same pitches and the same notation may have any one of several different names (under varying circumstances, of course) practically all that is needed is for the pupil to become accustomed to the different nomenclatures. **So le so** should, for instance, be as easy to sing as **la te la.**

Double flats will not make their appearance in the "nine common keys" until the chromatic "ra" is studied at a much later time.

The examples below, introducing the three more common flat chromatics in their simplest progression, illustrate their notation by the use of flats and by the use of naturals.

Exercises 279 to 291, inclusive, (Book II of the "777") are written with a view to placing the chromatics **me** and **le** in an attractive setting. Cancellations are sometimes placed in the measure following. This, while not absolutely necessary, is often desirable as a reminder to performers that the feeling for the chromatic must not be carried over to a place where it is not in force.

Exercises 292 to 295 summarize the problem of chromatics, as so far studied, each exercise containing both sharp and flat chromatics in simple progression.

4. EAR TESTING*

(a) **Tune-ear tests.**—True music appreciation depends very greatly upon the power of the ear to collect musical impressions and to readily sort and arrange them into related thought-units. In daily sight-singing experiences the children are learning the language of music, and, as in the process of learning any oral language, real success is proportionate to the ability to **think** in that language. Some form of testing is needed to keep the teacher informed as to progress in **tone thinking.** In the chapters dealing with Grades III and IV ten groups of tones were listed for testing of recognition. Each group was sung by the teacher with "loo" or "la", repeated by the class, then, following a short time

* This treatise will discuss only those types of ear training and testing that are more directly associated with the development of sight singing.

limit, individuals were called upon to sing the melodic fragment with the so-fa syllables. Such an exercise in identifying tones heard partakes of both the training and the testing of the ear.

The Grade III and IV tests referred to should be reviewed in the early months of Grade V until they offer little difficulty to the class as a whole. As soon as a written test reveals upwards of 75% correct answers a distinctively Grade V list may be formulated and used for oral and occasional written tests. The most of the tone-groups (motives) in such a list may now encompass five sounds. They may take such a character as the following:

1. do mi re fa mi
2. do^1 so ti la so
3. so fi so fa mi
4. mi so fa re do
5. la_1 re do ti_1 do
6. so_1 mi re do
7. la te la ti do^1
8. so re fa mi
9. do mi la_1 ti_1 do
10. so ti re^1 do^1

These may be copied from the blackboard, numbered from 1 to 10. The teacher sings one of them with "loo". Each pupil discovers which one was sung and notes down its number. This must be done inside a definite and reasonable time limit. When a wrong number is given, the tune of that number should be sung by the whole class and carefully compared with the tune given. At first, these tunes might better be sung in tones of equal length; later, they should be cast in a definitely rhythmical form admitting divided beats. In this connection see pages 83 and 84.

(b) **Time-ear tests.**—Pursue the same plan as described on pages 83 and 84, section 6, including the beat forms of six-eighth measure as an additional feature.

5. THEORY

(a) The pitch names of the lines and spaces will bear constant reviewing. This refers to the treble clef only.

(b) The Grade V class should learn the "sharp" keys up to a four-sharp signature in addition to the key of C. The signatures of this group of keys—C, G, D, A, E—should be clearly and neatly exhibited on the blackboard and copied by each child in his music dictation book. They should be left on the board until the initial memory work is completed. The form as shown below is suggested.

The facts may be impressed in the following manner—Let all the pupils hold the fingers of the left hand outstretched to resemble, as far as possible, a staff. Then, in concert, they repeat after the teacher:

"When I see no sharps or flats the key is **C**" (indicate the first line below by crooking the little finger).

"When I see 1 sharp the key is **G**" (point to the 2nd line finger) "and the sharp is F sharp" (point to top finger).

"When I see 2 sharps the key is **D**" (point to first space below) "and the sharps are F sharp and C sharp" (point).

"When I see 3 sharps the key is **A**" (point to 2nd space) "and the sharps are F sharp, C sharp and G sharp" (point).

"When I see 4 sharps the key is **E**" (point to 1st line) "and the sharps are F sharp, C sharp, G sharp and D sharp" (point).

These recitations should be made while all are facing the blackboard diagram, the teacher stationed there pointing them out. Individuals should then be required to make the proper recitation for any signature pointed by the teacher.

Theory an individual responsibility.—Theory is essentially an individual study. Unlike all other branches of musical activity it is purely factual, intellectual, thoroughly devoid of emotion. A class may sing most agreeably, perhaps inspiringly, and, by all accepted standards, is judged as highly successful, but if a class-average of individual

ratings were taken the result might easily be disappointing. In choral work individual tests are rarely given. In theory, on the other hand, everything depends upon the acquisition of the knowledge required to accurately and grammatically record musical ideas upon paper. No ensemble effect is concerned and only the examination and rating of the individual's work can disclose the true state of the class progress.

Theory and the New Education.—One might, on first thought, conclude that spending school music time in building up a fund of factual knowledge required in rudimentary theory is so mechanical as to be diametrically opposed to the spirit of the new education which stresses activity, expression, creativity. Musical creativity is a grand adventure, the ultimate in expression, the emancipation of the musical spirit. Quite possibly it may be that Creativity is to become the main spring of all public educational systems of the future—the core of the courses. But a musical thought created is of short-lived value unless the originator is able to record it properly in notation. Certainly the **development** of a musical idea must go hand in hand with the act of musical writing. It is, therefore, manifest that the study of sight singing and elementary theory are perfectly in accord with the principles of the new thought in education.

In learning these sharp key signatures there are four requirements of the students:

1. To recognize the key when they see the signature.
2. To associate the right number of sharps with a key named.
3. To visualize the exact order and arrangement of sharps in the signature of a key named or when a certain number of sharps is announced.
4. To fix this learning by the manual act of writing the signatures as required.

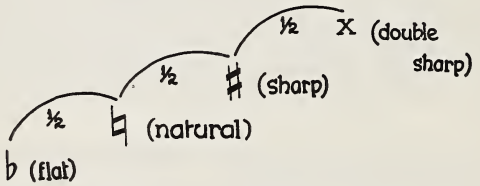
As an assistance to the memory in (3), an old-fashioned mnemonic has been found to be of value. It is offered here as being the most ingenious mnemonic the author has seen. The initial letters of the words give the order of sharps as progressively written in sharp key signatures, while in reading from end to beginning we find in the same letters the order of flats in flat key signatures. It makes a gram-

matical sentence when spoken either forwards or backwards:

"**F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle".

Only the first four words (reading forwards) are needed in Grade V to help the children retain in memory the order in which the sharps are written. Such aids should not be the total support of the memory. They are offered more for the amusement they create, thus lightening a task perhaps otherwise dull.

(c) **Added symbols.**—The only new symbol introduced in this grade connected with Tune is the **double sharp** (×). A double sharp beside a note simply means that the note is doubly sharped, i.e., it is sharped once in the key signature and once again by the chromatic sign × . A double sharp, then, signifies a half tone higher than a sharp or two half tones higher than a natural. Place the following diagram on the blackboard to show the relationship amongst the signs of inflexion in use up to this time:



New symbols relating to **Time** have been:

$\frac{6}{8}$, $\frac{3}{8}$, ♫

Since most of the $\frac{6}{8}$ music is sung fairly or quite quickly, the feeling is that of **2** beats in the bar, the dotted quarter-note (or equivalents) filling each beat. In this case a better signature or "measure mark" would be $\frac{2}{\text{f.}}$, which, indeed, is sometimes used. See "The Music Hour", Book II, pp. 49-51.

Sixteenth notes are fully explained on page 95. They are used, practically, in this grade, only with stroked hooks (♫), being in pairs. Individually, the sixteenth note is distinguished by a double hook (𝅘𝅥𝅯).

CHAPTER VIII

Division II—Grade VI

Topics.—Simple progression of all familiar chromatics in two-part reading. The step + half-step progression through "Fi". The step + half-step progression through "Te". Semitonal movement between So and Mi. The upward leap of a third from "Fi". Semitonal movement between Do and La (below). Upward leap of a third from other sharp chromatics. The "after-the-beat" note. The "before-the-beat" note. Ear Testing. Written Dictation. Theory.

. . . . . .

The Grade VI students should spend a busy year in consolidating the ground gained in Grade V and making such extensions as indicated in the above summary of topics. This array of topics may appear formidable at first reading, but on inspection it will be observed that, in the department of **Tune,** no new material is outlined,—only new manners of dealing with what is already familiar. Under the heading of **Time,** two new problems come up for study, viz., the "after-the-beat" note and the "before the beat" note. Both of these represent rhythmical effects so common to everyone's aural experience (whether child or adult) that the association of symbol with concept should easily be made, remembered and synthetically turned to account in the reading of new music. For this is the plan, throughout; first, the experience, then the analysis of the experience in terms of its symbolism, finally, the result (feeling plus knowledge) employed in the constructive act of new reading.

1. TUNE

A.—Two-part Singing with Familiar Chromatics in Simple Progression.

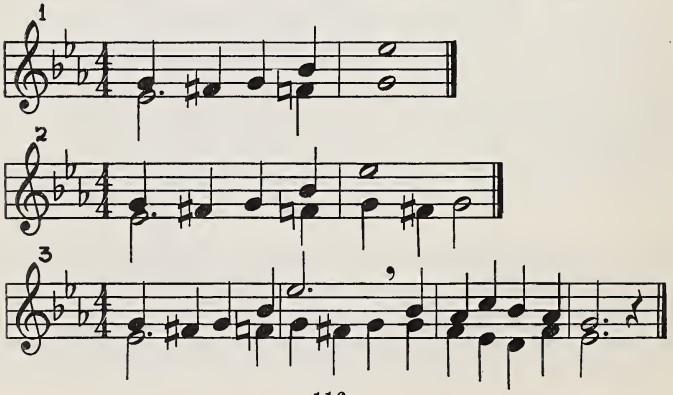
Nothing in written music can so give the appearance of complexity as a liberal sprinkling of the popularly termed "accidentals". Let there appear a few of these chromatic

signs and at once we conclude that the music is becoming involved and difficult. It fairly bristles with sharps and flats and our confidence turns to cowardice. Such is the view of the average layman. The rigid prongs of the sharps and naturals seem to warn him of danger and he would rather not tackle it.

When the children in our schools are introduced to chromatics and their signs **in a systematic way** there should, on their part, be no such reaction to the appearance of chromatic signs.

Already, in unison exercises and songs, their reading experience has taken them through the whole list of chromatics except "ra" (flat-two). In two-part reading these intermediate tones have been limited to "Fi" (sharp-four) and "Te" (flat-seven). But these have served to accustom them to the appearance of occasional sharp, flat and natural signs. The same signs are, of course, used for the other chromatics which may now be introduced into two-part reading. In Grade VI only the simplest progressions of these need be employed.

Let us introduce this feature by developing a cumulative exercise, as follows. It will be seen that each adds something to that which has gone before, until, in Exercise 5 we have an interesting 7-bar sentence containing five examples of sharp chromatics used in their simplest progression.



After the class has gone over these again **with parts exchanged** they may proceed, without trepidation, to Exercise 296, p. 35 of Book II of the "777 Graded Exercises in Sight Singing for Schools". Study it, two bars at a time, both parts singing together.

At first, each chromatic note should be attacked with firmness (without regard for its accentual position in the measure), the syllable names enunciated with special distinctness. Pass from this exercise to Nos. 298 and 299, leaving No. 297 until last. The first aim is, as ever, unanimous, unhalting effort, steady rhythm, perfect timing. Next, perfection of intonation in singing the chromatics, next, true intonation as affecting the other notes coupled with purity of tone, smoothness and balance.

Auxiliary two-part exercises should be given apart from notation. This is best effected through double-pointing modulator drills. All exercises should be sung with the syllable "laa" as well as with the so-fa syllables.

The mere appearance of a chromatic sign against a note often has a disturbing effect upon the reader's rhythm. This is particularly so, if the reading is by syllable. He is momentarily at a loss as to the exact name to apply. If, however, the chromatic sign were not there no difficulty would be occasioned in naming the unaltered note. The correct name of a chromatic can readily be applied if the reader will keep in mind that:

"All notes on the same staff position, regardless of chromatic modification, will be named with syllables beginning with the same letter".

And conversely:

"Notes whose syllable names begin with the same letter will be written upon the same staff position".

Example:

2. TIME

A.—**The "After-the-Beat" Note.** (Two unequal tones in two beats).

The introduction of this rhythmic figure should not be delayed past the beginning of Grade VI. In fact, there is no particular reason why it should not be brought into use in the music reading of Grade V.

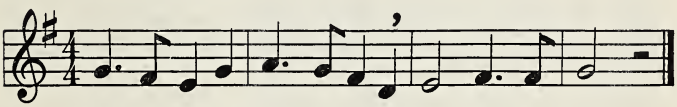
In music whose beat is represented by a quarter note this rhythm is expressed in notation by ♩. ♪ (a dotted quarter and eighth note).

Producing one of the most familiar of rhythmical effects, its association with the notational symbol is not, usually, a matter of difficulty for the child.

Let the class hear this rhythm in one or two familiar songs. Take, for example, the first four bars of the beautiful old Welsh song "All Through the Night". While they sing the phrases with "laa" they first beat the time with four swings of the hand in each measure:

then tap the beats in regular time-tapping manner. They will discover that, in three places, a tone is sung to the lift **only,** the note preceding it lasting through a touch, lift and another touch.

The notation of this phrase may now be placed upon the blackboard staff:



The children sing, tap and observe. Mark the notes that occupy only the lift of the finger.

Except in the case of six-eighth measure, their previous experience with eighth notes has been to encounter them in **couples.** But now, in a piece that is **not** in six-eighth measure, they find the eighth note standing by itself. But, in each such instance, they observe that the note before is a **dotted quarter note.** The exceptionally frequent association of these notes is explained by the fact that they stand for a very frequently heard "rhythmical figure" which we catalogue as "one long and one short note to two beats".

At this point the teacher should take a moment to show the derivation of this notational idiom by exhibiting the same phrase, as follows:

So-fa it, first without then with the ties. Now show that the very simple act of placing a dot after the quarter note gives the same effect as tieing it to a note half its value. Just as ♩. is the same as ♩♩ so is ♩. the same as ♩♪ . The class should now sight-sing Exercises 301, 302, 303, Book II of "777 Exercises".

The same tune may now be taken as the basis of an exercise such as this:

Have the class carefully observe the relation of the notes ♩. ♪ to the touch-lift movements in tapping. The children, when questioned as to what happens, offer explanations in several different wordings, though all to the same effect. There is general agreement that they do not leave ♩. until the finger has dropped twice and that the ♪ is sung with the next rise of the finger. Since this is so, it is well to express the exact situation in as few words as possible, making a statement that will guide us in all future encounterings of ♩. ♪ . This statement, then, becomes a new **time-rule** to be carefully memorized along with our list of time-rules learned to date.

Time-rule for ♩. ♪ (when 4 is the lower number in the time signature):

> **"When we meet a dotted quarter followed by an eighth (♩. ♪), we sing the dotted quarter to two touches and the eighth to the lift".**

Mechanical practice of this new rhythm may now be conducted from a prepared **time-chart** written on the blackboard, or, better still, upon a long piece of cardboard. The several advantages of cardboard charts should be obvious. They may be taken to any part of the room where they can be best seen; if made carefully, a neat copy is always on hand; they save blackboard space; they save time expended in copying; they may be used year after year.

On one side of the chart write eight single measures in four-four time; on the other, eight single measures in three-four time. Each measure of the four-four chart should

contain one example of ♩. ♪ . Beginning with high-Do, the successive tones of the downward scale should be sung to each measure-form.

TIME CHARTS FOR ♩. ♪

For convenient reference the measure-forms should be numbered. The numbers need not have reference to the scale degrees sung.

Three other methods of using these charts are suggested:

(a) Each tone of the descending scale sung to any **one** measure-form indicated by the teacher.

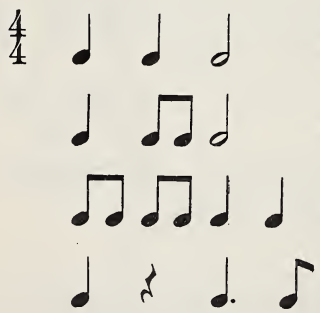
(b) The measure-forms taken in **any** order, at the teacher's discretion, for each succeeding tone of the

descending scale. The pointer should be slid to the next form desired an instant before the class has finished the form engaged upon.

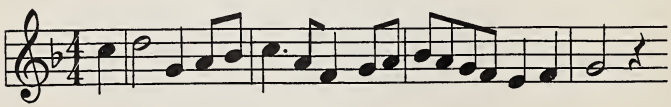
(c) The teacher sings "laa" to one of the forms. The class will note down the number of the form sung.

A number of these ear tests may be given, the children's answers then collected.

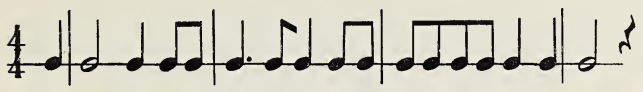
Reference may here be made to the system of **time-names** (sometimes termed "rhythm-names") so popularly used by the devotees of the tonic-sol-fa notational method. The syllable "taa" is spoken to represent the note of one beat's duration, "taa-aa" for two beats, "taa-aa-aa" for three beats, and so on. The combined syllables "taa-tai" are used as an index of the rhythm of two half-beat notes in succession, "taa-aatai" for one and one-half beat note followed by a half-beat note. Thus, these names have mnemonical value in providing an easily pronouncable set of indices for every practicable rhythmic type and figure. In a few specimen measures their application is shown below:



Time-names offer a plan for the rhythmic solution of a piece of music **separate** from the melodic solution. Suppose the class is to read the following phrase:



They would set about to solve the rhythmical flow by virtually reducing it to a blank rhythm and monotoning the time-names, thus:



taa taa-aa taa taa-tai taa-aatai taa taa-tai taa-tai taa-tai taa taa taa-aa saa

The tune would then be sol-faaed and hung upon the rhythmical frame already made clear by the recitation of the time-names.

The author concedes two advantages in the use of time-names in the class room:

1. They would, probably, be valuable as an auxiliary device to be used temporarily in the case of classes below normal in their understanding of time relationships.

2. They are positively useful in that they supply the teacher with a rhythm-index nomenclature for written dictation.*

For all conditions their use should not be necessary. It is a principle, inseparable from the spirit of this treatise, **that time and tune should be read together;** that problems of time relationship should be solved through the rules relating to the tapping process. The system of time-names, in its extension to take care of smaller divisions of the pulse than shown in the above example, is like loading up the foot traveller with complete but cumbersome, complicated and over-weighty luggage. The tendency is to fall by their own weight notwithstanding that they were contrived to aid mobility.

The class is now well prepared to attack the exercises on page 37, Book II of "777 Exercises", beginning with

* See Page 138.

Ex. 304 and following through to Ex. 314. In the first three of these the dotted quarter and eighth are only a step or half-step apart. Leaps between these notes are introduced in Ex. 307 but in this, and in the two following exercises, the leaps are of the easiest variety, being kept between tonic chord tones. In Ex. 309 there is an octave leap between high-DO and DO, foreshadowing the special feature, in Ex. 310, of octave leaps between DO - Do, RE - Re, MI - Mi. In Exercises 311, 312, 313, leaps of a 3rd, 4th and 5th between the constituent notes of ♩. ♪ are featured.

3. TUNE

B.—Step + Half-Step Progression Through "Fi".

This progression, **mi-fi-so** (and the reverse, **so-fi-mi**) is of common occurrence in melodies. The tunes "O Canada", "The Star Spangled Banner", "Onward Christian Soldiers", "Abide With Me", to name a few of many, contain mi-fi-so. It is a "simple" progression as it does not involve an actual skip to or from the chromatic. The presence of this simple tune-track may first be pointed out in the above-mentioned songs. Have the class sing the songs with "laa" then isolate, for practice, the phrase containing mi-fi-so, applying syllables to the whole phrase. The class will be led to observe that the tune of mi-fi-so is precisely the same as la-ti-do^1 at a lower pitch level. This association should help them to securely register the tune in memory.

Mi-fi-so and **so-fi-mi** are as frequently found in the parts accompanying the melody in part-songs as in unison songs. Mi-fi-so is often present when a brief transition through the Dominant key is being made, while so-fi-mi is familiar in connection with transition through the relative minor of the Dominant key; both transitions are of common occurrence in even simpler school songs.

By response to modulator pointing, the class should make clear comparisons as between mi-fa-so and mi-fi-so, so-fa-mi and so-fi-mi. The following two-part exercises may then be written upon the blackboard staff. Before

rendering each exercise the occurrence of mi-fi-so and so-fi-mi should be located and its notation discussed:

Exercises 315 and 317, p. 40, Book II, may now be studied.

C.—The Step and Half-Step Through "Te".

This involves the two tune-movements **do-te-la** and **la-te-do,** but the first is by far the more frequent. **Do-te-la** is the counterpart movement to that of **mi-fi-so** by inversion. Its emotional significance is quite the opposite for, while mi-fi-so is usually more or less joyously aspiring, do-te-la is sweetly declining, suitable to the expression of pathos. This tune-form should be well familiarized to the class. It probably occurs more in the lower voice of two-part songs than in unison songs and, more often than not, suggests a brief transition through the Subdominant key. Notice, for instance, its prominence in the old English folk song, "The Wassail Song" and the lower part in "Home Sweet Home". Let the class sing the upper part of these songs while the

teacher sings the lower. Point out the attractive use of "Te" when approached from the DO above. Now make excursions through these tones via modulator drills. Note its resemblance to the familiar so-fa-mi if transposed to a higher scale level. Through this comparison the effect of do-te-la is readily impressed, also its reverse form, **la-te-do.** The illustrative examples below may be used as introductory to exercises from 321 to 325, Book II:

D.—Semitonal Movement Between So and Mi.

Tune movements involving four sounds proceeding through three semitones are frequent alike in popular tunes as in those of the more "classic" type. Such movements are more largely confined to the Mi to So and Do to La localities producing, respectively, **mi-fa-fi-so** and **do-ti-te-la** with, of course, their reverse movements. First, we shall treat of the chromatic movement between Mi and So.

This little chromatic run, **mi-fa-fi-so** or **so-fi-fa-mi,** is remarkably popular. One repeatedly notes its presence in snatches of melody hummed and whistled about the streets, usually with unerring intonation and rapid tempo. Such

short, chromatic flights may easily infuse an otherwise dull tune with the quality of piquancy. It is distinctively melodic and, therefore found more in unison songs than in the lower parts of part-songs. And yet, chromatic passages are said to be difficult to sing! Unconsciously we sometimes do perfectly what it takes hours to attain by study.

Here are the beginnings of two tunes (both popular, not long since)—one, a song; the other, a waltz:

Without the chromatic runs these tunes would be dull, flavorless. Mi-fa-fi-so and so-fi-fa-mi are their saving graces. They are easily caught by the ear or they would not have become pupular in their evanescent way. But the sight singer must know his chromatics or he will be "caught" by the notation. Witness also the popularity of Rimsky-Korsakov's "Song of India" abounding, as it does, in languorous chromatic droopings including the captivating so-fi-fa-mi, and, in a lesser degree, Haydn's song "My Mother Bids Me Bind My Hair". Such characteristic tune-forms having an easy ear receptivity should come up for formal study in sight singing at not too late a time. The last year of the Elementary school is not too early.

The notation of so-fi-fa-mi demands the use of two chromatic signs, one for Fi, the other for the restoration of Fa. Thus, an easily appreciated tune-form is given a somewhat complicated appearance in notation. The opposite course of the tune, mi-fa-fi-so, requires but one chromatic sign. But, if the class is given occasional abstract drills in these tune-forms by modulator and oral dictation, the linking of the idea with its notation will become a mere matter of association, now that much experience has already been built up in reading so-fi-so, mi-fi-so, so-fi-mi.

The exercises from 361 to 368 will prove an excellent study field, not only to strengthen the pupils in reading this tune-form in various keys, but because of the particular character of these exercises in recalling many of the previous problems.

E.—**The Upper Leap of a Third from "Fi".**

This may be considered the simplest of all leaps involving chromatic tones. Sooner or later the class must embark upon some methodical manner of dealing with the problem of leaps in which the sharp and flat chromatics are concerned. There are three general classes of such problems:

(1) Easy—Leaps **from** a chromatic to a diatonic.

(2) Moderately difficult—Leaps **to** a chromatic from a diatonic.

(3) Difficult—Leaps between two chromatics.

But where the chromatics "Fi" and "Te" are concerned, the problem is rarely a difficult one at any time.

The upward leap of a third from "Fi" is in its most ordinary setting when the leap is preceded and followed by So, producing the very familiar melodic figure, **so-fi-la-so.** This should be practised first. The effect is the same as do-ti-re-do at a higher scale level, and the teacher should take advantage of this fact in her teaching plan.

After the so-fi-la-so figure is well impressed the leap should be practised with different entry and exit tones, as follows: mi-fi-la-so, so-fi-la-ti, mi-fi-la-ti, fa-fi-la-so, etc. There is nothing in the mechanics of the notation with which the class is not already conversant. It only remains to pursue the series of exercises on this problem, those from No. 369 to No. 374.

F.—**Semitonal Movement from Do to La (below).**

In reality this is not a new problem. The tune form **do-ti-te-la** is precisely the same in character as **so-fi-fa-mi.** If the class can hum or "loo" this now familiar tune and its reverse form, the act of applying a new set of names adds nothing to the task—it is merely "putting old wine into new bottles". Again a musical idea is transplanted from one part of the scale range to another. In this, two accidentals

are required in the **ascending** form, only one in the descending. Comparison will show that, in this particular, the notational plan is different from that of mi-fa-fi-so.

Modulator and oral dictation exercises based on both of these tune-forms will reveal that the practise of one aids the other. Exercises 375 to 381 represent the problem in seven different keys.

G.—**Upward Leaps of a Third from Sharp Chromatics.**

Under (E) this problem was studied as related to the tone "Fi". The sense of the inflection, so-fi-la-so, has been well impressed in the musical consciousness of the children through the exercises, 369 to 374. To make this apply from other sharp chromatics is the next logical step. Using "fi", "di", "si", "ri" as pivots, copious illustrations of this interesting inflection are incorporated in the exercises from 390 to 399. In this group all of the nine common keys are represented.

With the single exception of Ex. 397 the upward leap of a third is confined to its simplest melodic connection. That is, there is a drop of a semitone to the chromatic, the leap of a third upward and a return to the starting note. These movements result in the melodic figures **so-fi-la-so, re-di-mi-re, mi-ri-fa-mi, la-si-ti-la.** In the case of mi-ri-fa-mi the leap is that of a diminished 3rd. But this occasions no problem in itself, as, by this time, the students have a strong sense of the mental effect of Fa. The other leaps are minor 3rds.

In Ex. 397 the leap is followed, in both instances, by another in the same direction, the three notes forming a chord. Note, in Ex. 398 that a double sharp is necessary to define the chromatic "ri". Ex. 399 should be reserved until after the rhythmic type, ♪. ♪ has been studied.

It should be pointed out that two typographical errors have crept into this group of exercises:

1. Ex. 393, bottom line: the natural should be on the 2nd line of staff.
2. Ex. 397, 3rd line: the 3rd last note should be an eighth, not a quarter note.

This completes discussion of all the problems of TUNE for the Elementary school, as related to Sight Singing. In some localities, however, and perhaps for some time to come, we may expect to find classes in the Intermediate and High schools who, by reason of inadequate foundation in sight singing, will find it necessary to adopt a working level normally belonging to Grades V and VI, or even lower. Such classes, because of greater maturity of mental discipline, should make quick progress, all other factors being equal.

There remains one rhythmic type for study in Grade VI before the work in **time** is completed.

4. TIME

B.—The "Before-the-Beat" Note.

To the ear, the beat **unequally** divided takes the rhythmic shape of one long and one short tone, in its most common form. Of course the beat could be divided unequally in other ways, but the rhythmical unit resulting from a two-tone division, the first tone three times the length of the second, is an every-day experience of the ear.

This rhythmic effect abounds in music of a cheery, light-hearted type and having a degree of quick movement. It is noticeable as a characteristic feature in many folk songs of Scottish origin; the reverse form (the short note first) is often referred to as "the Scotch snap". Songs containing many examples of this rhythm might be sung or taught to the class, as, for example, "The Keel Row", "Scots Wha Hae", and the Welsh song "Men of Harlech". It is, perhaps, the most "catchy" and stimulating of the rhythmic types arising from the division of the beat.

To the eye, the notation is no less impressive than is, to the ear, the effect it symbolizes. The arresting appearance of is associated with an arresting and familiar rhythmical effect. It usually appears in this notational form, inasmuch as the quarter note is the most common symbol of the beat.

There need be no fuss or complicated formality about teaching this new time "problem" The older traditional school of teachers always left this rhythm until they had taught that from which it is derived, viz., . That is, recognizing that it is thus derived, they taught the quarter division of the pulse first, (ta-fa-te-fe), then ta te-fe, finally or ta-efe. Such procedure ignores fact for the sake of logic. For it is a fact that occurs more frequently than which, in turn, (at least in vocal music) occurs with greater frequency than . This being so, the plan is much better to be reversed. First, teach as the **note picture** of a familiar rhythm, regardless of the matter of its derivation. Follow it, then, with and, finally . The latter two rhythmic types should be left for study until some time in the Intermediate School division.

The teaching may be carried through, quite simply, in this manner—Have the children sing the following examples, A, B, C, in succession:

Now, suggest to the class that their rendering of **example C** was nice and even, just like the regular foot-fall of a

number of boys starting out on a half-mile race,—all abreast and not too fast. But suggest that one of them tripped and hurt his ankle. He came in late, of course, and like this (teacher demonstrates by a limping trot across the room). Let a row of the boys imitate by limping around the room. Now let us sing the tune of example C in such a way as to remind us of the lame boy. At once the rhythm is changed to take the shape of unequally divided beats. Now this needn't always remind us of the injured boy for, really, it is one of the brightest and most graceful rhythms imaginable. How often have we seen a happy little girl tripping down the garden path in this familiar hop-step rhythm! Or we have heard it in the hoof-beats of a cantering horse. Now, if we want the hop-step rhythm for the C tune it will require a different note picture. Here it is and you may sing the words:

Instead of ♪ ♪ we now have ♪. 𝅘𝅥𝅯 , a dotted eighth and sixteenth note. Either of these types fits one tap exactly, but in ♪ ♪ the notes are equal, while in ♪. 𝅘𝅥𝅯 the first note is three times as long as the second.

Sing **example D** to the usual tapping, carefully noticing the **position of the sixteenth note** in the scheme. It drops in when the finger has reached the top of the lift and the feeling is that of **tossing the note over the shoulder just an instant before singing the following note.** It forgets its allegiance to the former note and tumbles so naturally upon the note on the following beat that we call it the **"before-the-beat" note.**

Children often fail to put a sufficient degree of "edge"

into this rhythm. Mathematically, the sixteenth note should occupy exactly the last quarter portion of the beat, represented by the top half of the finger lift in the tapping process. But while mathematical ratios must be observed in writing music they are not always in consonance with the musician's feelings. This is a case in point. Unless the tempo is rapid, the musician will conceive the ♪ after ♩. as a little briefer than the exact quarter part of the beat, and usually renders it so because it then produces a more effective "edge"; it saves from dullness. Therefore the children must be guided to link the sixteenth note (in ♩. ♪) to the note following it and so realize its rhythmical completion, thus:

The reading rule for ♩.♫ may now be incorporated with the other time-rules and memorized:

"When we meet a dotted eighth and sixteenth note we sing the sixteenth at the top of the lift".

This rule centres the attention upon the **sixteenth** note as the crucial point in the interpretation of the rhythmic type. The dotted eighth will take care of itself. Repeated cautioning will be needed to keep the sixteenth note short and to sing it quite lightly. It is well to restate that, except in the case of syncopation, all notes sung to any part of the lift must be less accented than those sung to the touch.

The class may now proceed to the exercises from No. 382 to 389, inclusive, on pages 56, 57, 58, Book II, "777 Graded Exercises in Sight Singing". Ex. 382 abounds in sequential, scalic passages, constructed to the purpose of contrasting ♩. ♪ with ♪ ♪ in a tune of easy movement. In the first four exercises of this group the notes concerned move conjunctly, that is, there is no instance of a leap between the dotted eighth and the sixteenth, while Ex. 388 contains leaps of a third and fourth **from** the sixteenth note.

5. EAR TRAINING AND TESTING

The extent of musical enjoyment being dependent upon the power of the discerning ear, it follows that whatever is done, specifically, towards training and testing of the faculty of discriminative listening is germane to the end in view. The final years of the Elementary school is a fitting period for gathering together a number of devices for this purpose and scattering them throughout the year's work. Hereunder are suggested and put into some kind of logical order, a group of interesting tests which should, in themselves, prove delightful activities as well as bring about a finer degree of acuteness in aural receptiveness. They are divided into two classes—those relating to **Tune** and **Time.** In some cases the answers are required to be written upon the staff. It has already been emphasized that successful sight singing depends upon the degree of co-ordination of ear and eye.

Tune.

1. The teacher sings a simple group of 3 or 4 tones. Class responds by singing the group in **reverse order of tones.** These should be given both with and without syllables, using the 3-tone groups first. This practice trains the class in holding a whole group of tones firmly in mind. For instance, teacher sings mi-fa-la-so; class responds with so-la-fa-mi. While responding, the children may be directed to point the tones on the finger staff, the position of "Do" being first decided upon.

2. (a) Teacher sings a phrase of a familiar song. Class sings the "Do", the key-note of the phrase. In the case of a minor key, "La" is sung; also re-do, ti-do, fa-mi, la-ti-do, etc.

(b) Teacher sings a **familiar** song with syllables, but interrupted by occasional stops. At each stop the class is to sing **the next two sounds with syllables.**

(c) Teacher sings, **with laa,** a phrase of a familiar folk song. The class is directed to sing the next ensuing phrase **with syllables;** the teacher resumes with laa, the class sol-faaing the alternate phrases.

(d) The children form a row leading to the modulator. Each, in turn, points and sings a phrase of a familiar folk

or national song, singing with loo or laa. The above exercises, (a), (b), (c), (d), build a strong recognition of tonality (a feeling for the key).

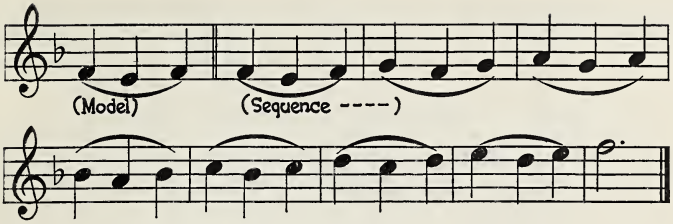
3. Having sounded "Do" the teacher sings, **with laa,** abstract snatches of melody, i.e., not belonging to any particular song. The class responds with the same fragment sung with syllables.

4. Where a piano is available, the teacher plays two harmoniously agreeable tones together; the class sings the lower or upper tone, as directed, with laa. Follow this with 3-tone chords (triads), major and minor, the class directed to sing the top, bottom or middle tone. Inversions of the triads may be used.

5. The teacher plays, on the piano, short, 2-part groups. The class, divided into 1st and 2nd, sings the example. The parts should be exchanged for each successive group. This exercise may be done both **with** and without syllables. Use such as the following:

6. **Memorization of fixed pitch.**—At the opening of several successive lessons, sound the tuning fork, the class to sing the tone with laa or loo. Then, at a few lessons, the teacher makes the gesture of sounding the fork, being careful not to actually sound it. The class is asked to sing the imaginary tone—the real sound of the fork. Test for accuracy. As the true sense for this pitch develops let the class sing this sound, applying its pitch-name, **C** and pointing it upon the 3rd space of the finger-staff. Then ask for G, E, A, F, D, B, after showing how, from C they may obtain any other tone. While it may not be possible to train "absolute pitch" (few musicians possess it) any true pitch may be obtained by relative means once a certain pitch is memorized. This is, positively, a valuable acquirement, having no end of usefulness. Also investigate the pitch of other sounds regularly heard in the school, as, for example, the desk bell, the period bell, the school fire bell, a factory or train whistle, motor-hum of a passing airplane, etc.

7. **Sequences.**—A sequence is the repetition (one or more times) of a given tune-pattern, at regular rising or falling scale levels. The given pattern may be termed the **model.** Sequences are commonly found in music of all types and, when not overworked, constitute one form of artistic device in the structural development of melody. Taking the figure, **do-ti-do,** for a model it may be sequentially pursued as follows:



This is a rising sequence and, for our purposes, all such should begin on a low tone to give room for their upward development. On the other hand, a falling sequence should start at a high level. Below are the beginnings (models) of sequences suitable for following through. As a rule, in rising models, finish with "do" on reaching "re"; in falling models finish with "do" on reaching "ti".

Begin each repetition on the next higher or lower scale degree according as to whether it is a rising or falling sequence. In applying syllables only a fair speed need be aimed for, otherwise they become nothing better than "tongue twisters". Let the children search for instances of sequence in "God Save the King" and "O Canada", also in folk songs and other songs learned. The study of sequences aids the ear in sensing an important resource for the enlargement of a melody.

Time. 1. **Oral Dictation.**—First, review the French time-names (see p. 122). The teacher laa's such short phrases shown by the examples following. The class responds by reciting the time names—they "taa-tai" it.

This practice fixes an ear for time relationships through a spoken index.

2. **Written Dictation.**

(a) Teacher dictates time-names, class writes correct notation on a single line.

(b) Teacher sings a short, rhythmicised phrase with "loo", class writes time-names.

(c) Teacher sings a short, rhythmicised phrase with "loo", class writes notation on single line.

(d) Teacher sings a short, rhythmicised phrase with "loo", class writes both tune and time notation in a given key.

3. (a) Class names instrument heard when listening to records illustrating "Instruments of the Orchestra" (Victor, 20522 - 20523; Columbia, 9421 - 9422).

(b) Write, on a single line, the time notation of examples played by some of the percussion instruments.

4. Fixing a habit of **tempo steadiness.**—The class is directed to sing the alternate phrases of a song. The intervening phrases are to be only **mentally** sung. All **sung** phrases to be attacked precisely on time; in this unanimous precision

lies the test. Songs chosen for this treatment should not contain pauses or tempo modifications. Use songs of both slow and quick movement.

5. For cultivating **recognition of a fixed rate of movement.** Absolute pace is measured by a scientifically constructed instrument known as the Metronome. The metal slide on the oscillating rod, when set at 60, measures exactly one second of time between the ticks. Frequently have the class clap with the ticks at this rate of movement to the purpose of fixing it in the memory. Or, they may repeat the words **"One** second, **Two** seconds, **Three** seconds, **Four** seconds", spreading the words very deliberately over the interval, **clapping** on the counts to co-incide with the ticks of the metronome. The songs "O Canada" (**two** beats to the bar) and "John Peel" (similarly) may then be sung to this clapped tempo so that, later, the mere recollection of these songs will capture an accurate idea of M M* 60. The 120 rate, being the double of 60, can easily be established by mentally singing the first phrase of one of these songs with **four** beats to the bar instead of two.

6. THEORY

Before leaving the Elementary school, children should be brought to understand the structural nature of the **major scale.** They should be able to express different major scales in terms of alphabetical pitch-names. A major scale is a succession of eight sounds from a given sound to its octave, and arranged in such a fixed order of steps ("tones") and half steps ("semitones") that the latter occur only between the 3rd and 4th and between the 7th and 8th degrees.

Diagrams may be used to show (1) the similarity of construction existing between the lower and upper halves of the scale; (2) their staff representation; (3) the location of different major scales on the piano keyboard. A ladder type of diagram, as below, will illustrate the fixed positions of the large and small steps in a major scale. The large steps are the intervals called "tones", the smaller ones, "semitones". The semitones lie between 3 and 4 and between 7 and 8 in the scale; they are just half the width of

* Maelzel's Metronome.—The Metronome was invented by John Maelzel in 1815.

the "tone" interval. The heavy lines make clear the halves of the scale, to either of which the technical name "tetrachord" is applied by theorists. The second diagram, in placing the lower and upper halves side by side, shows their exact correspondence in the positions of the tones and semitones. The third diagram is one designed to show the relationship of the staff-represented major scale with its location on a keyboard. In addition it shows the notation of the "sharp" scales (up to four sharps) and their signatures, i.e., when G, D, A or E are selected for DO or the "tonic". The notes of these scales can be found on the keyboard diagram and the position of the tone and semitone intervals observed.

Find each of the four "sharp" scales on the little keyboard chart. If when reaching the end of the chart your scale is not finished, just "double back" to the corresponding letters at the beginning.

Diagram 1

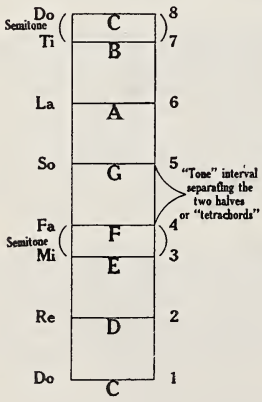


Diagram 2

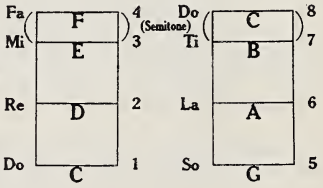
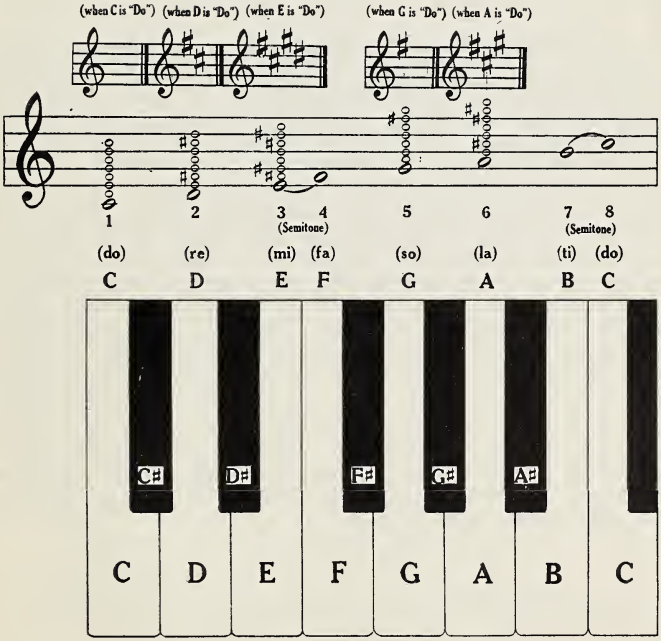


Diagram 3

Signatures



On pages 111-112 a plan is suggested for promoting the memorization of sharp key signatures. The same plan, including the recitations, should now be made to apply to **flat signatures** up to four flats. The mnemonic given on page 113 may again be availed of to show the order in which the flats are written into a flat signature. But, this time the sentence is to be read backwards:

"**B**attle **E**nds **A**nd **D**own **G**oes **C**harles' **F**ather"

use being made of the first four or five words only; the reading work still is largely confined to the **nine common keys.**

Contrary to the opinion generally held, children usually exhibit a keen interest in Theory tests and the same eagerness for a good standing as they do in the tests connected with other work. Such tests as are used should be of the kind that bring out the child's knowledge of the relationships existing amongst fixed and relative pitches, amongst note values as well as the signatures of key and time. It is inadvisable to set questions that do not engage the musical feeling of the pupils and that cannot easily be related to some concrete problem of reading which has arisen in that Grade. Questions that are merely "brain twisters" might be answered successfully by those with mathematical acumen but whose musical appreciation may be utterly lacking; such questions should not be used in a test. Theory tests should be kept well within the scope of the reading problems already dealt with. In the Reading Songs of the year the class will have encountered a variety of musical signs and terms of expression. The teacher should make a complete list of these, indicate in which songs they have occurred and teach their definition. They may then be included in the Theory tests.

APPENDIX A.

SPECIFIC RULES—BY GRADES

Mastering the principles of Sight-Singing is important towards gaining an insight into music in general and particularly towards achieving facility in the interpretation of musical notation. This activity necessarily commands a very considerable share of our time and attention. In the progressive development of power in sight-singing through the grades, **rules** are from time to time deduced and their precise memorization required of the pupils. They relate chiefly to certain newly introduced features of **Tune** and **Time.** Following recognized pedagogical principle they are, for the most part, not presented until the feature to which they relate is properly introduced, practised and understood by the class. The rule is then enunciated as a summing-up or crystallization of the knowledge obtained. Those relating to **Time** refer to the tapping process, the **quarter note** to the beat.

In the formation of the rules, care has been taken as to economy of words, the proper degree of incisiveness and the true expression of their intention. Much importance, therefore, attaches to the **statements** of the rules being being always exact and to their **thorough memorization by all pupils.** It is vital to the success of the subject that all rules of previous grades as well as those of the pupil's present grade be kept in review by frequent recitation and practice.

GRADE II (Senior)

(a) When "do" is on a line, "mi" and "so" are on the next two lines, and "high-do on the space past the next line.

(b) When "do" is on a space, "mi" and "so" are on the next two spaces and "high-do" on the line past the next space.

(c) "Re-Fa-La" are on the spaces resting on the "do-mi-so" lines, or on the lines resting on the "do-mi-so" spaces.

GRADE III

TIME

(Introduced latter half of II, reviewed in III)

When we meet a quarter-note "we sing it to one tap".

When we meet a half-note "we sing it to two taps".
When we meet a dotted half-note "we sing it to three taps".
When we meet a whole-note "we sing it to four taps".
When we meet a quarter-rest "we keep silent to one tap".
When we meet a half-rest "we keep silent to two taps".

TUNE

Interpretation of Key Signatures

(a) **When there are sharps at the beginning.**—The last sharp is on the **ti** position. If on a line the three lines below it are **so-mi-do;** if on a space the three spaces below it are **so-mi-do.**

(b) **When there are flats at the beginning.**—The last flat is on the **fa** position. Count down, position after position, to **do.**

(c) **When it is blank at the beginning.**—Do is on the first line below.

TIME

When we meet **a couple of eighth notes.**—"We sing the first to the touch, the second to the lift".

GRADE IV

TUNE

Fi has a **sharp** when Fa is natural; otherwise **fi** has a **natural.**
Te has a **flat** when Ti is natural; otherwise **te** has a natural.

GRADES V and VI

The "after-the-beat" note.—When we meet a dotted quarter followed by an eighth, "we sing the dotted quarter to two touches and the eighth to the lift".

The "before-the-beat" note.—When we meet a **dotted eighth and sixteenth,** "we sing the sixteenth at the top of the lift".

General Rule.—"All notes on the lift must be sung more lightly than those on the touch." (Exception—syncopated rhythms).

SLOGAN: "RULES ARE TOOLS"

(Since sight-singing is so largely a mechanical process, in so far as time-singing is concerned, the rules, referring principally as they do to the solving of time problems, may not inaptly be compared to the tools of a mechanic).

APPENDIX B.

AN EFFECTIVE ROUTINE

Before essaying the reading of a new song or exercise, the pupils must be quick to gather the essential facts of key and scale locations. In order to stimulate speedy perception in making this very necessary preparation, a routine procedure is suggested, as follows:

1. Teacher announces the page and name of song, or number of exercise.

2. Class finds it by the noiseless manner of letting the leaves flow from under the thumb until the right number arrives. (This method saves the book from damage).

3. Give a time limit of 10 seconds for finding the locations of DO, the DO chord (do-mi-so), the RE chord (re-fa-la), each pupil standing when he has found them.

4. The pupil called upon for his answer does so by pointing the positions on his extended fingers (to resemble a staff), held high and at arm's length, the hand bent sharply from the wrist. He gives the answer slowly, deliberately, distinctly, in this manner: DO,—SECOND LINE; DO CHORD,—THE THREE MIDDLE LINES; RE CHORD,—THE TOP THREE SPACES. He sits immediately upon finishing his answer. Agreement of the others is signified by sitting; disagreement, by remaining standing. Such a form of answer would be expected in the latter half of Grade III. In Grade IV the name of the key would be expected in addition. In Grades V and VI there should be added the pitch names of the notes comprising the DO and RE chords. In the case of Minor keys, the LA and TI chords should be thus located instead of the DO and RE chords.

The routining of such procedures, though mechanical, serves to focalize attention where it is most needed for a good start.

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